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FOR THE

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RUDIMENTS OF MUSIC.

OF THE NOTES.

All musical sounds are expressed by characters called Notes; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sound in general use is designated by this character, 𝅝, which is called a Semibreve, or Whole Note, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order: — down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a Minim, or Half Note, the stem of which may be turned either upward or downward, thus: 𝅗𝅥 𝅗𝅥

A Crotchet or Quarter Note, the time of which is but one beat, is made thus: ♩ or ♩ with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: a Quaver, or Eighth Note, ♪ or ♪ A Semiquaver, or Sixteenth Note, thus: 𝅘𝅥𝅯 or 𝅘𝅥𝅯 A Demisemiquaver, or Thirty-Second Note, thus: 𝅘𝅥𝅰 or 𝅘𝅥𝅰

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: ♫ ♫ Sixteenth notes with two bars, thus: ♬ ♬ Thirty-second notes with three bars, thus: 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰

Frequently we find eighth and sixteenth notes connected in this manner: ♫ ♬ and various other combinations, as follows:

♬ ♬ ♬ ♬

Table of the Notes and their Proportions.

One whole note, or semibreve

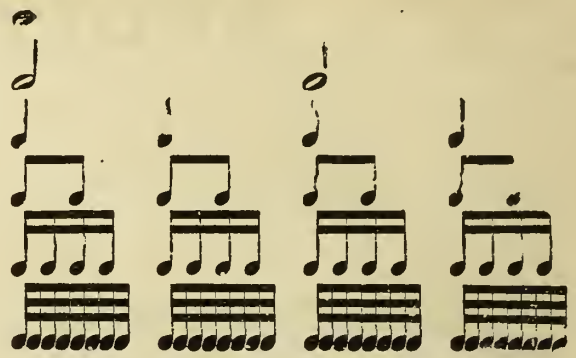
is equal to two half notes, or minims,

equal to four quarter notes, or crotchets,

" eight eighth notes, or quavers,

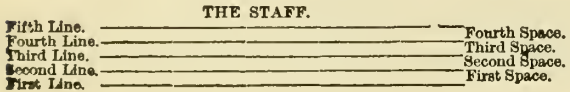
" sixteen sixteenth notes, or semiquavers,

" thirty-two thirty-second notes, or demisemiquavers.

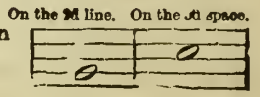


OF THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

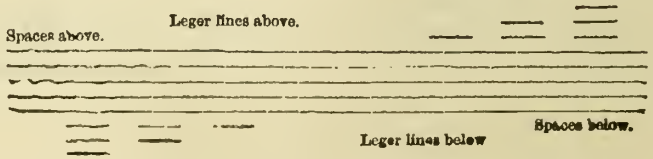


A note is said to be on the line when the line passes through it, and on the space when between the lines.



When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small lines both above and below the staff. These lines are called Leger Lines, and are designated as the 1st leger line above, 2nd leger line above, &c.; or 1st leger line below, 2nd leger line below, &c.

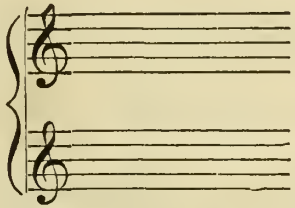
The first note above the staff is said to be upon the space above.



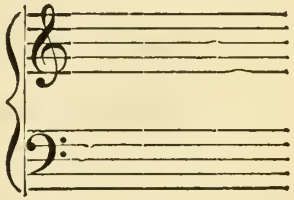
The first note below the staff is said to be on the space below.

Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF 𝄞 which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The BASS CLEF 𝄢 is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duett for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte or Melodeon, thus:—



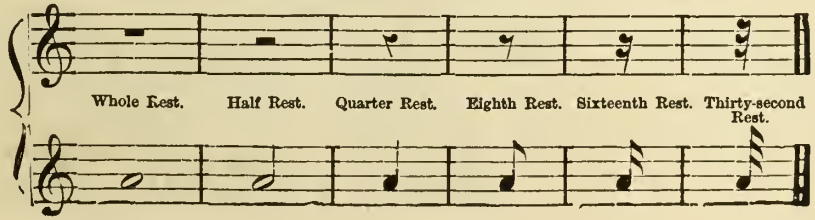
When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

OF THE RESTS.

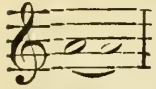
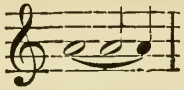
Every note has its corresponding REST, denoting silence, or a stop: they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

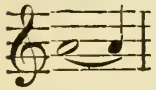
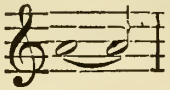
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

TABLE OF NOTES AND THEIR CORRESPONDING RESTS.

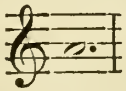
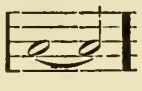
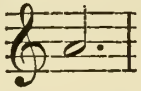
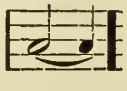
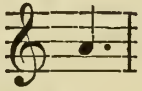
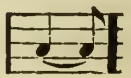


A Tie or Slur ⌒ above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note the duration of which is equal to the time of all combined.

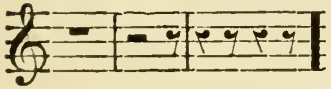
 is equivalent to one note, the time of which is eight beats.  is equivalent to one note, the time of which is seven beats.

 is equivalent to one note of five beats.  is equivalent to one note of six beats.

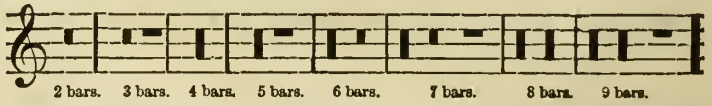
By combinations of this sort we can express a sound of any duration required.
A dot *following* a note or rest makes it half as long again; a whole note with a dot is equal to six beats.

 is equal to   is equal to   is equal to 

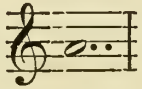
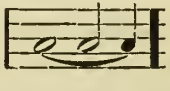
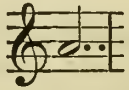
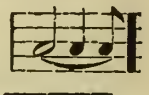
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—



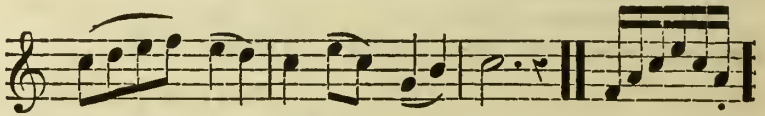
When more than one bar rest is required, it is indicated as follows:—



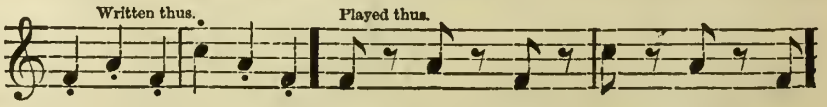
Two dots following a note make it three-fourths longer than its actual length, thus:—

 is equal to   is equal to 

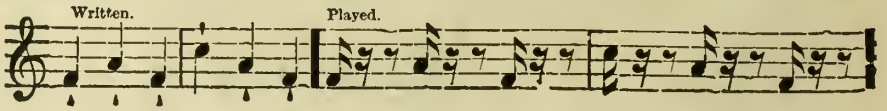
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—



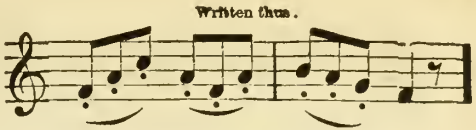
Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—



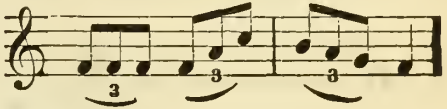
When marked in this manner, each note must be made particularly short, and very distinct.



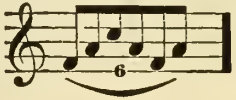
When we find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



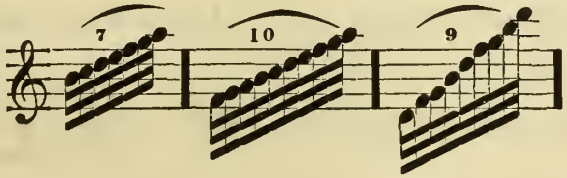
Three notes, with a figure 3 placed over or under them, form what is called a *Triplet;* and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.



A figure 6 signifies that six are to be played in the time of four.



Other combinations of notes are made, and the number marked above them, thus:

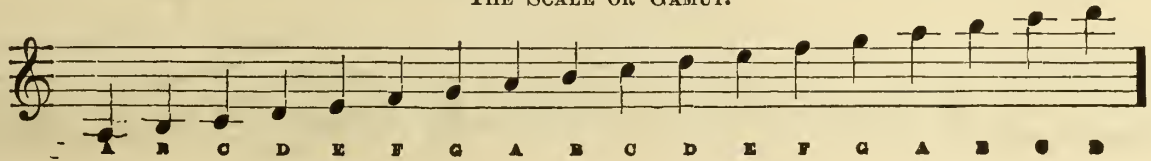


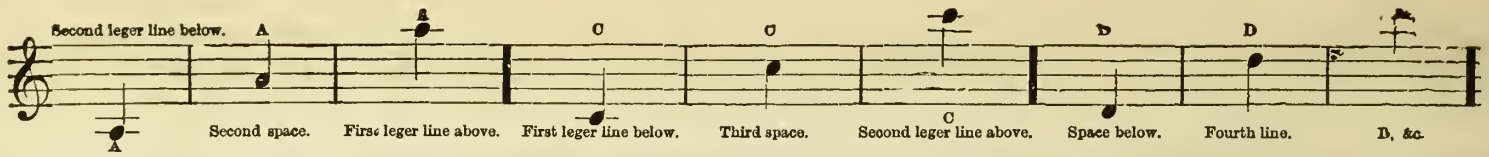
Seven to be played in the time of four.
Ten to be played in the time of eight.
Nine to be played in the time of eight, &c.

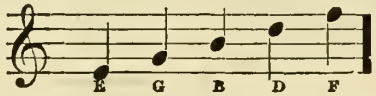
OF THE SCALE.

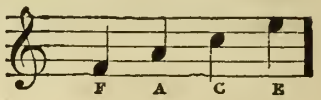
Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a Scale. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

The Scale or Gamut.



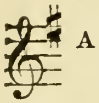


The notes upon the lines 

The notes upon the spaces spell the word *Face*. 

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.


A Sharp before a note raises it a Semitone.

A Flat before a note lowers it a Semitone.

A Double Sharp raises a note a whole tone

A Double-Flat lowers a note a whole tone.

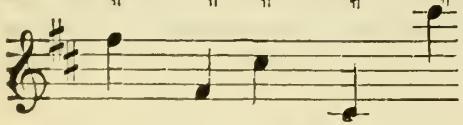
A Natural contradicts a flat or sharp.

or

or restores the single flat or sharp.

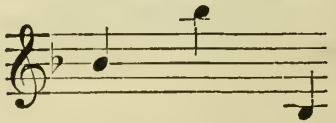
When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.

F♯ and F♯ C♯ and C♯ and C♯



Here every F and C are to be made sharp, no matter what their situation upon the staff.

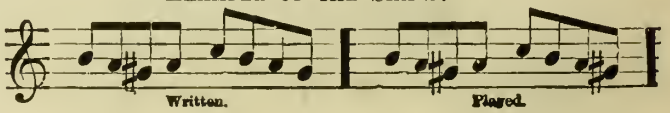
B♭ and B♭ and B♭



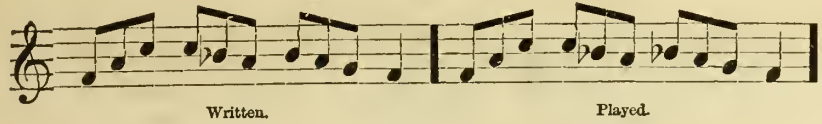
When flats are situated in the same position, their effect is the same as that of the sharp.

All music is divided into equal portions of time by perpendicular lines called Bars, and the music between any two bars is called a Measure When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus: —

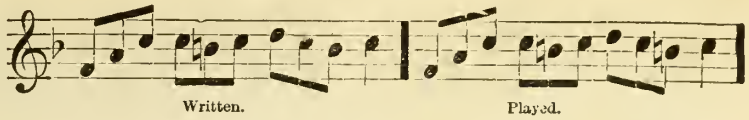
Example of the Sharp.



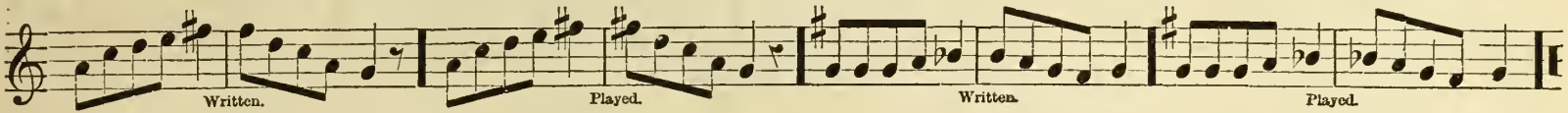
EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.

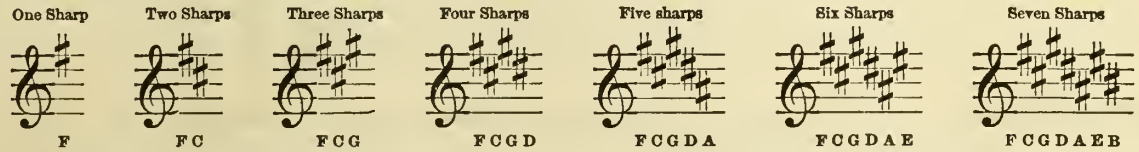


When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus :—

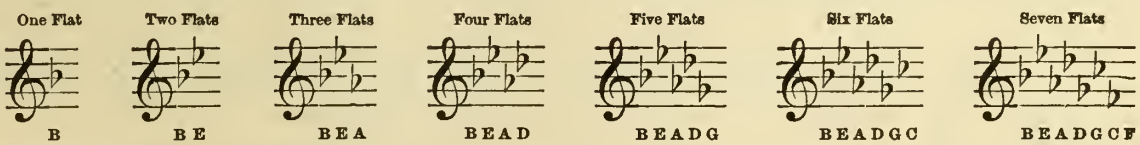


Sharps and flats before a piece of music are called the Signature.

Where the Signature is that sharp is always



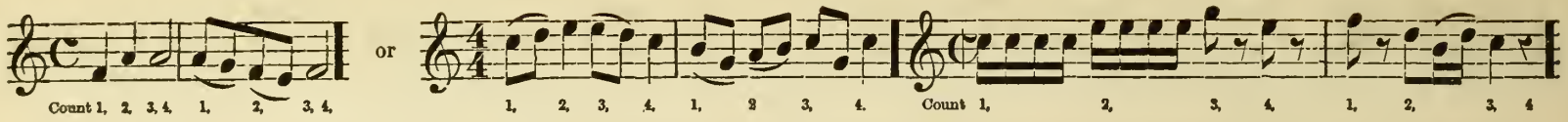
Where the Signature is that flat is always



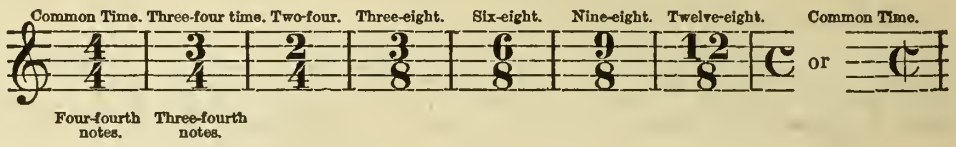
It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

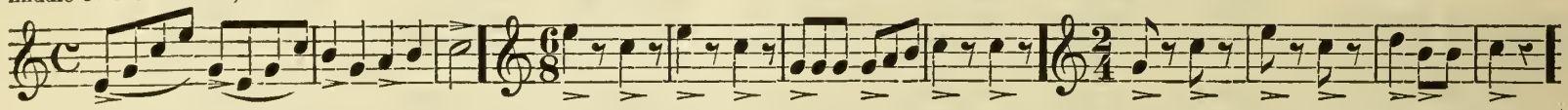
By COMMON TIME, which is expressed by these characters, C or ₵, and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus :—



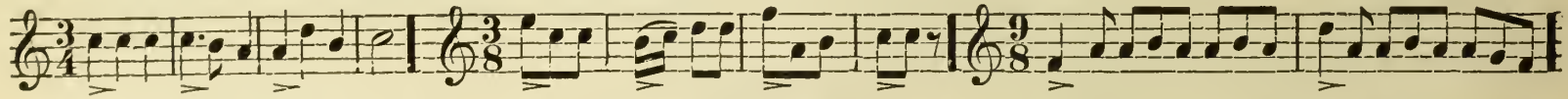
The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.



In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus :—



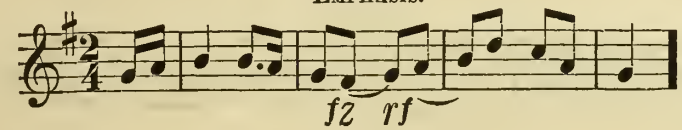
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



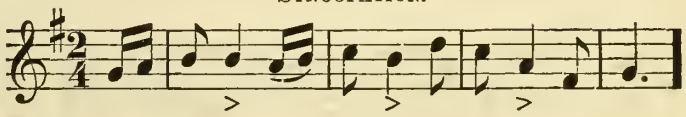
It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ∧. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

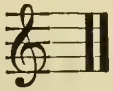
EMPHASIS.



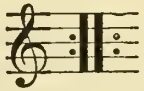
SYNCOPATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus: —



Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

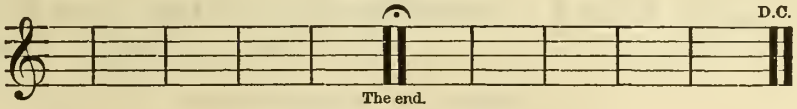


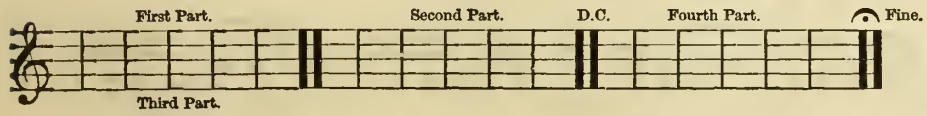
or

When the letters D. C. — which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find this character, 𝄐, which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

This mark is called a SIGN 𝄋. When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.



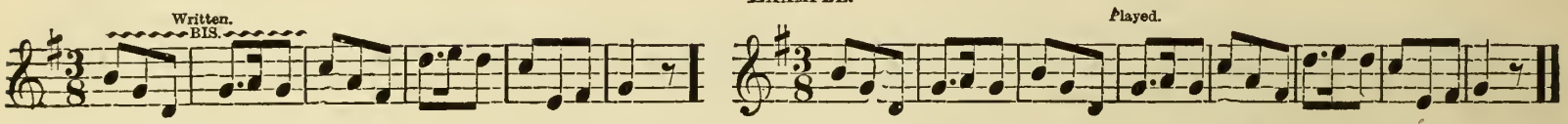


Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain and then we skip the second part and proceed to the fourth strain, and finish at the pause.

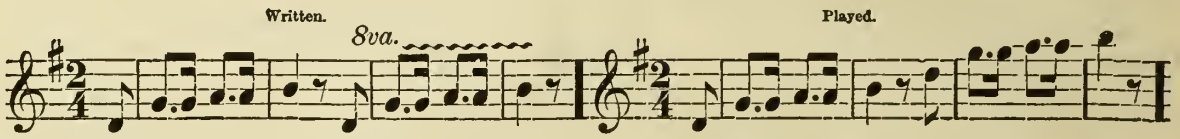
After playing the first four parts, the 𝄋 appearing the second time directs us to where it appeared at first, when we play on until we reach the 𝄐.

The word Bis placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.



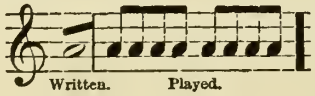
8va..... written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word Loco appears, which signifies as written.



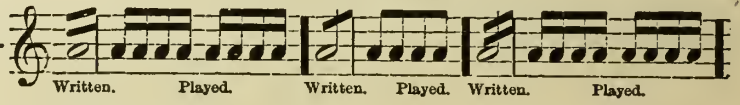
ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

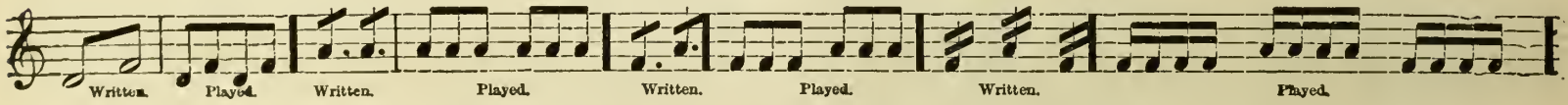
A whole note with a single dash signifies that it is to be played as eighth notes.



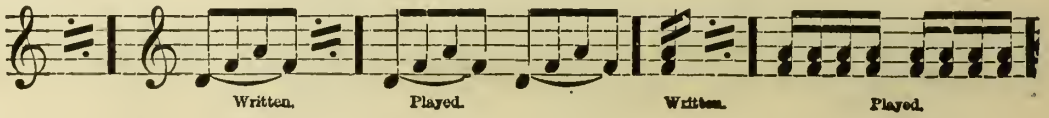
A double dash, to be played thus:—



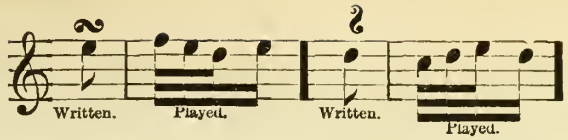
OTHER EXAMPLES OF ABBREVIATIONS.



This character signifies repetition:—

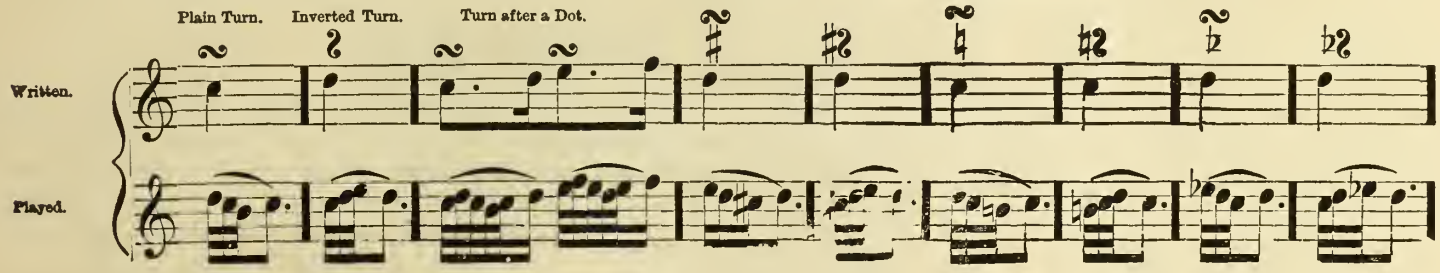


This mark ∾ is called a TURN, and is executed in the following manner: —



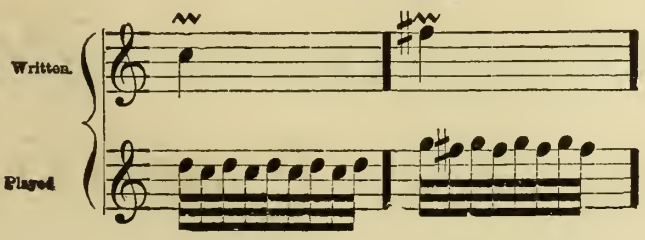
A SWELL < and DIMINUENDO > are often united, <> ; the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

There are several kinds of turns: the plain turn ∾, inverted turn ʖ, turn after a dot, &c., which are fully explained in the following examples: —

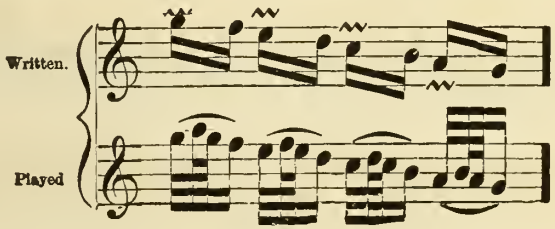


A SHAKE (∿) is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is a sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two the resolution. Shakes, and all other kinds of Graces, must be played in proper time.

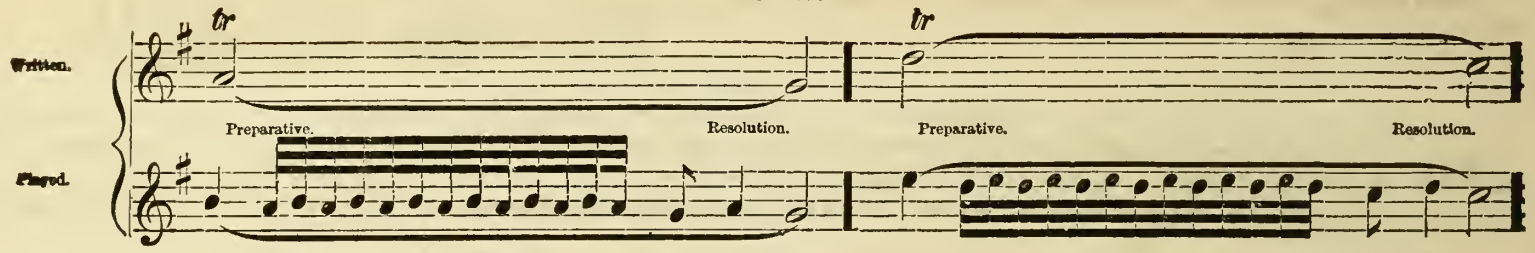
PLAIN SHAKE.



PASSING SHAKE.

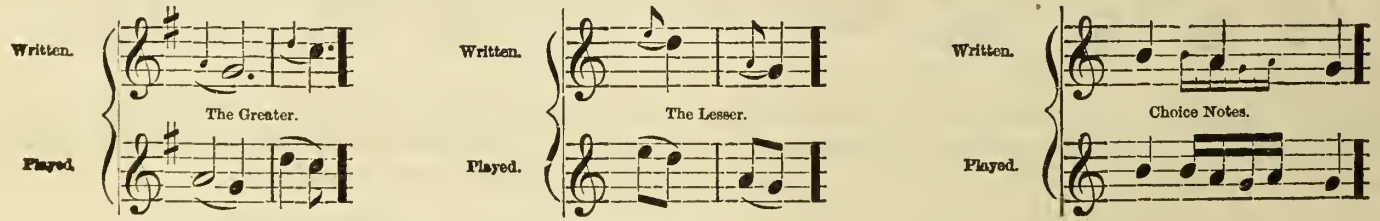


TURNED SHAKE.

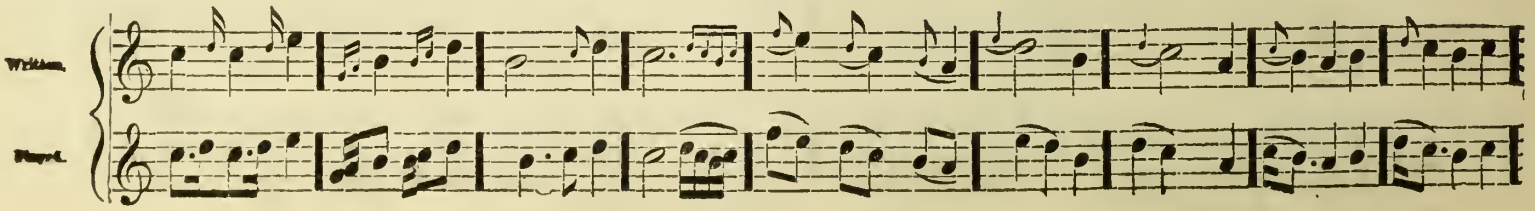


APPOGGIATURAS, OR GRACE NOTES.

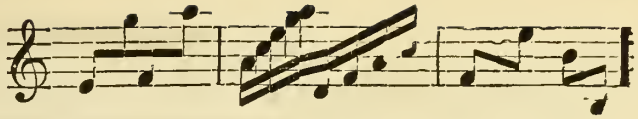
The Appoggiatura, or Grace Note, is a small note reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



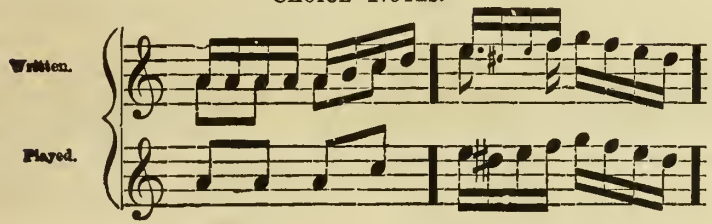
OTHER EXAMPLES.



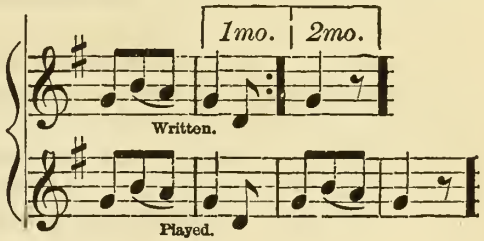
Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:



CHOICE NOTES.



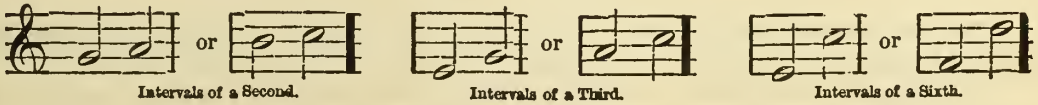
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



INTERVALS.

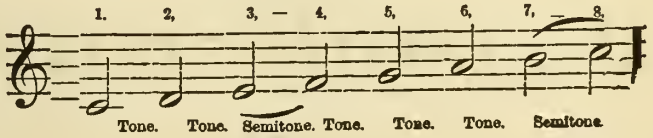
An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.*

A Second is the distance from any one note in the scale to the next following one.



It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G. A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order: —



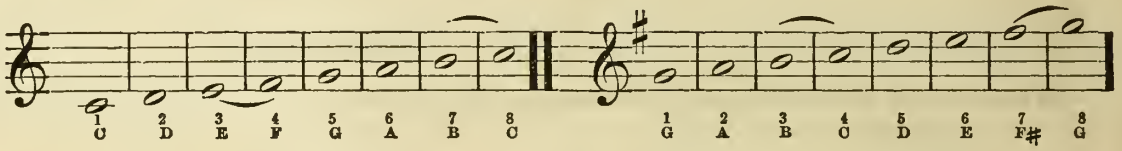
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F; a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

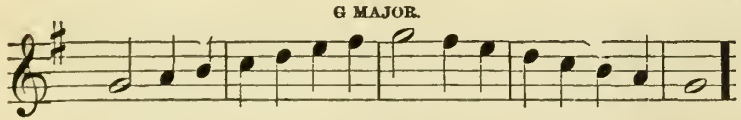
First transposition by sharps from C to G, a fifth higher, or a fourth lower.

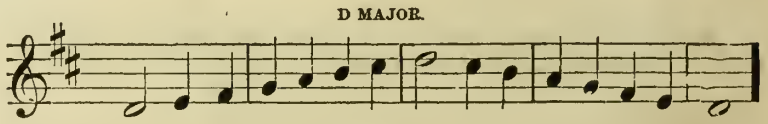


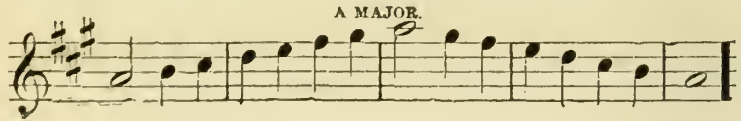
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

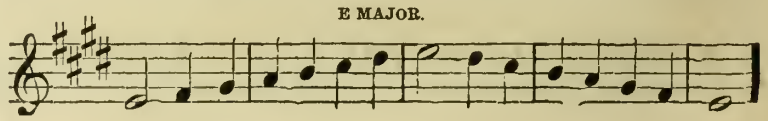
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

THE SHARP KEYS.



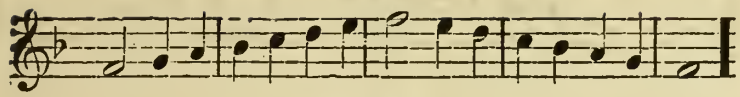




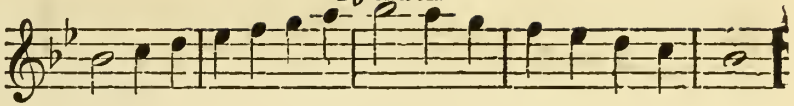


The Flat Keys.

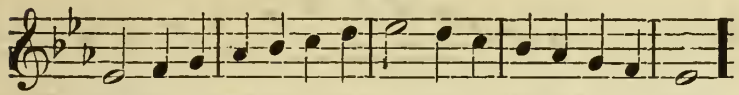
F MAJOR.



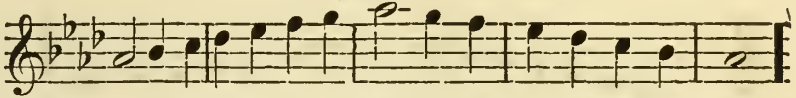
B♭ MAJOR.



E♭ MAJOR.



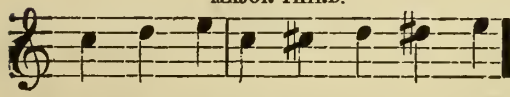
A♭ MAJOR.



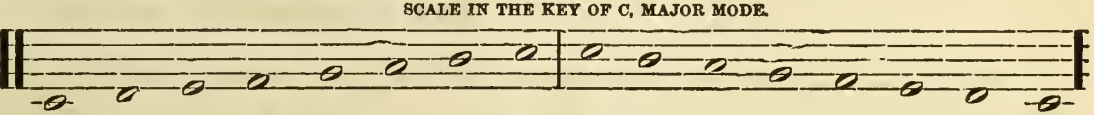
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD.

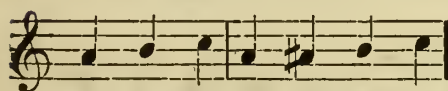


SCALE IN THE KEY OF C, MAJOR MODE.

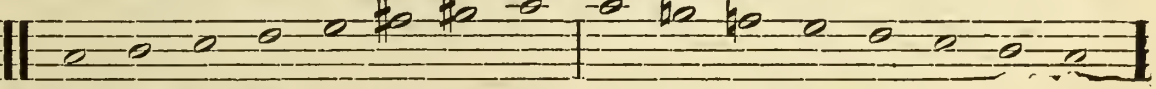


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



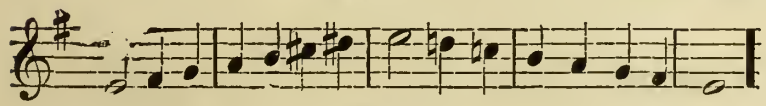
SCALE IN THE KEY OF A, MINOR MODE.



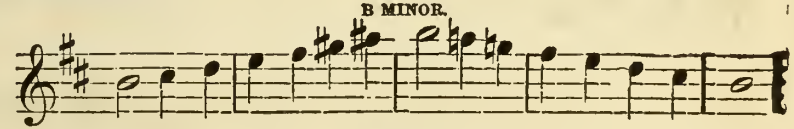
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note.

THE MINOR SCALES.

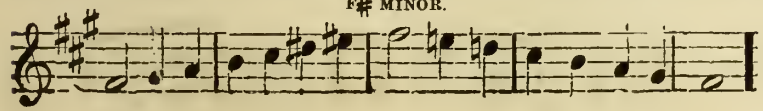
E MINOR.



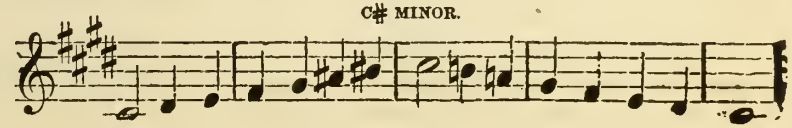
B MINOR.



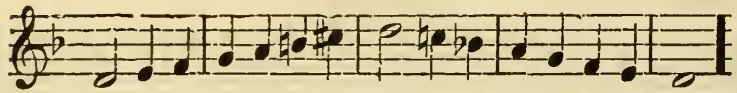
F♯ MINOR.



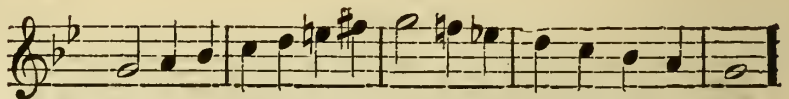
C♯ MINOR.



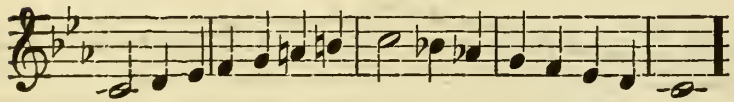
D MINOR.



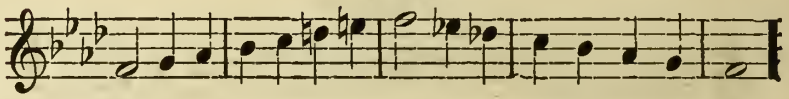
G MINOR.



C MINOR.

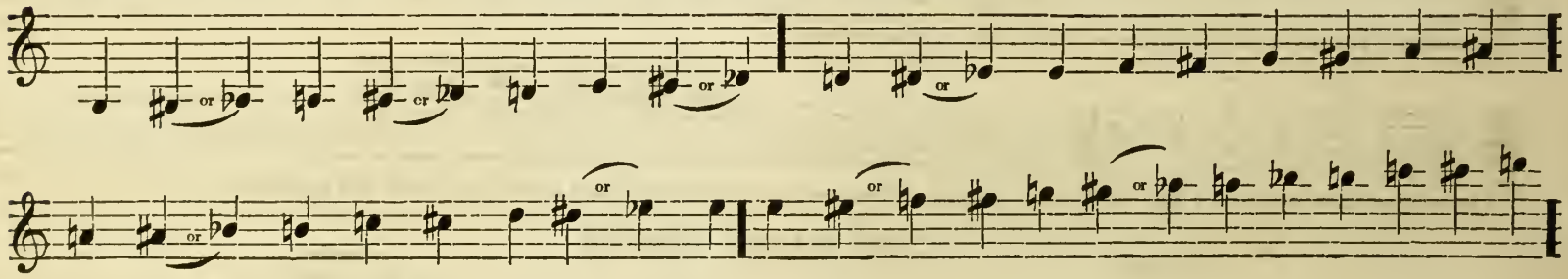


F MINOR.



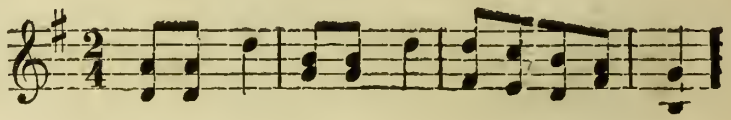
THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



OF THE CHORDS.

Chords, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



A DICTIONARY OF MUSICAL TERMS

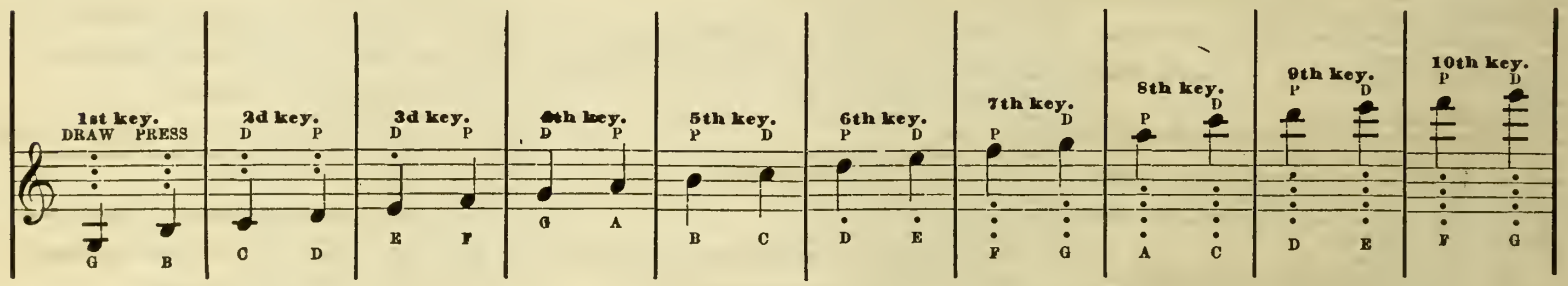
A; an Italian preposition, meaning to, in, by, at, &c.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or Adasio; slow.
Adagio Assai, or Molto; very slow
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than Allegro. Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or Con Amore; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat slower than Andante.
Animato, or Con Anima; with fervant, animated expression.
Animo or Con Animo; with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brillant, gay, shining, sparkling.
Cadence; closing strain: also, a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of Cadence. See Cadence.
Calando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of a church appropriated to the singers.
Chorist, or Chorister; a member of a choir of singers.
Col, or Con; with. Col Arco; with the bow
Comodo, or Commodo; in an easy and unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore or Con Duolo; with mouruful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness
Con Moto; with emotion.
Con Spirito; with spirit, animation.
Coro; chorus.
Da; for, from, of.
Duett; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or Dolorosa; mournful.
Doloroso; in a plaintive, mournful style.
E; and. Elegante; elegance.
Energico, or Con Energia; with energy.
Espressivo; expressive.
Fine, Fin, or Finale; the end.
Forzando, Forza, or Fz; sudden increase of power.
Fugue, or Fuga; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow and solemn.
Impresario; the conductor of a concert.
Lacrimando, or Lacrimoso; mouruful and pathetic.
Lamentevole, Lamentando, Lamentabile; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer
Lento, or Lentamente; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or Moderamente; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. Andante Con Moto; quicker than Andante.
Non; not; as, Non troppo; not too much.
Organo; the organ.
Orchestra; a company or band of instrumental performers
Pastoral; applied to graceful movements in sextuple time.
Piu; more. Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin-string with the fingers.
Poco; a little. Poco Adagio; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, Allentando, or Slentando; slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in a style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf, or Rinforzo; suddenly increasing in power.
Ritardando; slackening the time.
Semplice; chaste, simple.
Sempre; throughout, always; as, Sempre Forte; loud throughout.
Senza; without, as, Senza Organo; without the Organ
Sforzando, or Sforzato; with strong force or emphasis, rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavemente; sweet, sweetly. See Dolce
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. Sotto Voce; with subdued voice
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.
Tace, or Tacet; silent, or to be silent. Tardo; slow
Tasto Solo; without chords
Tempo; time. Tempo a Piacere; time at pleasure.
Tempo Giusto; in exact time.
Ten, Tenuto; hold on. See Sostenuto.
Tutti; the whole, full chorus.
Un, a; as; Un Poco; a little.
Va; go on; as, Va Crescendo; continue to increase.
Verse; same as Solo.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Sola; voice alone.
Volti Subito; turn over quickly.

WINNER'S

INSTRUCTIONS FOR THE ACCORDEON.

The French Accordeon is held by placing the thumb of the right hand under the brass rail, and pressing it upwards, while the extremity of the hand, near the fourth finger, is pressed downwards on the top of the key-rail, thus attaining the desirable object of holding the instrument without the assistance of the fingers, which are left perfectly free for performance upon the keys.

SCALE FOR THE ACCORDEON WITHOUT THE SMALL KEYS.



The letters D and P placed over the notes show when they should be drawn and pressed—as, D for Draw, P for Press. The figures placed under the notes show which key to raise. The player should be in a sitting position, the foot raised upon an ottoman or stool, with the instrument resting perpendicularly on the left knee. With the inside of the thumb of your right hand, take hold of the brass bar at the back of the instrument, and let the fingers come directly over the keys; with the thumb and first three fingers of your left hand, take hold of the white wood on the bottom of the instrument, and place the fourth finger upon the valve-key. The beginner should commence very slowly, and not jerk the bellows. But a few hours are required to learn to play, by closely observing the above rules.

OF THE BELLOWS.

The bellows is taken by the thumb on one side, and by all the fingers on the other, except the first finger: this finger is appropriated to the key which is placed in the middle of the bellows.

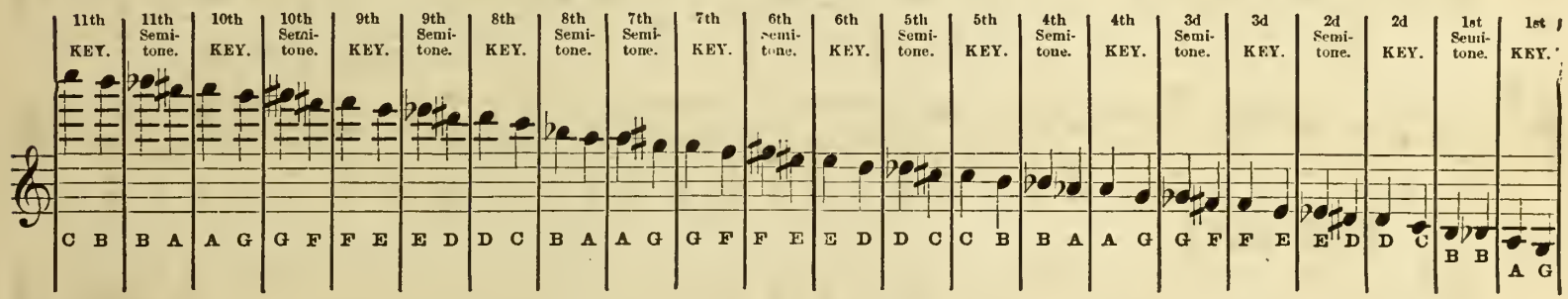
This key is called the "*Discharger.*" All the quality of tone depends upon the management of the bellows. Softness and loudness of sound depend entirely on the velocity of the action of the bellows: for instance, if two notes of the same pitch are to last a minute each, and the bellows be moved six inches for the first note and three inches for the last, the first note will be twice as loud as the other.

Legato notes are obtained by a continuous action of the bellows, and staccato notes by its being suddenly stopped in a decided manner, before the expiration of the note.

When the bellows is expanded, and it is nevertheless required to be drawn out, the performer must open the discharger, which, by serving as a vent to the air, will allow the necessary reaction of the bellows to take place without its producing any sound.

REMARK.—The bellows can never be set in action with safety to the instrument unless some key, or the discharger, be open.

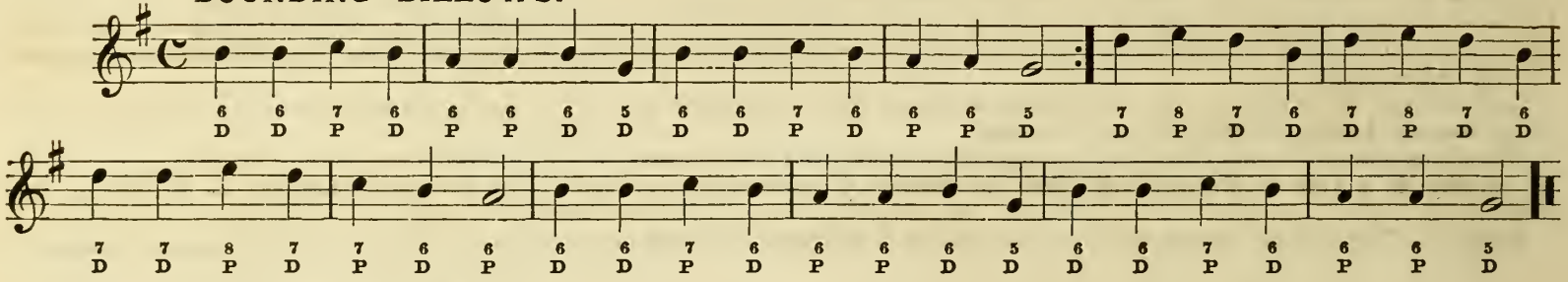
SCALE FOR THE SEMITONED OR PERFECT ACCORDEON WITH HALF NOTES.



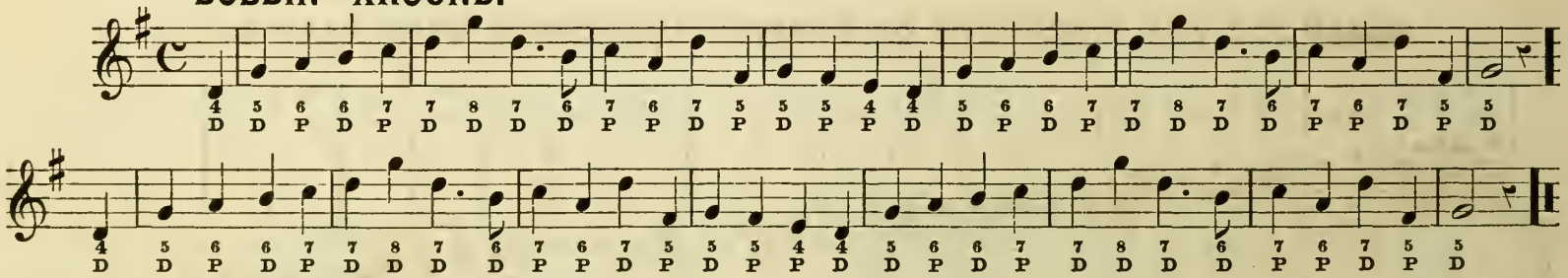
The French Accordeon with half notes has two rows of keys. The larger keys are on the same principle as those of the common Accordeon: the smaller keys above the lower row produce the flats and sharps; and if an accidental sharp or flat should occur in any air or lesson, by the aid of these smaller keys they can be obtained, whereas the common Accordeon cannot produce them: any one who can play the French Accordeon can also play upon this instrument. Hence the advantage over the common Accordeon, as it can modulate into many keys, whereas the common instrument can be played in one key only, its natural scale of C.

New Selection of Popular Airs.

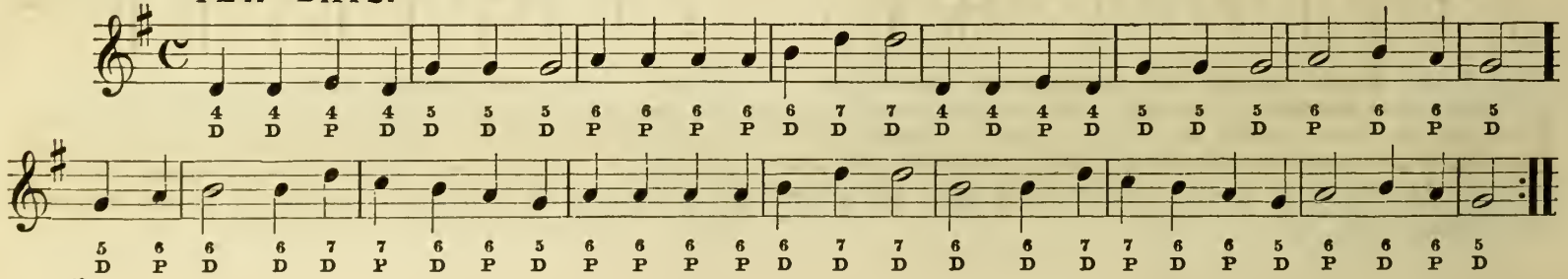
BOUNDING BILLOWS.



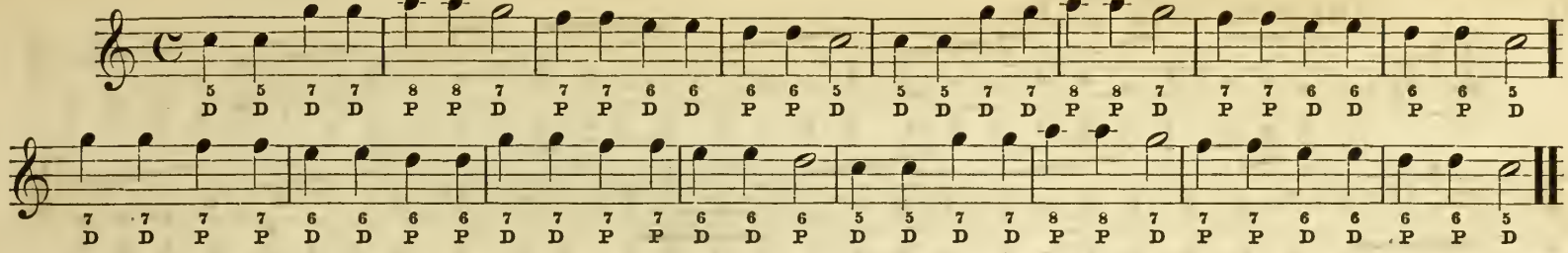
BOBBIN' AROUND.



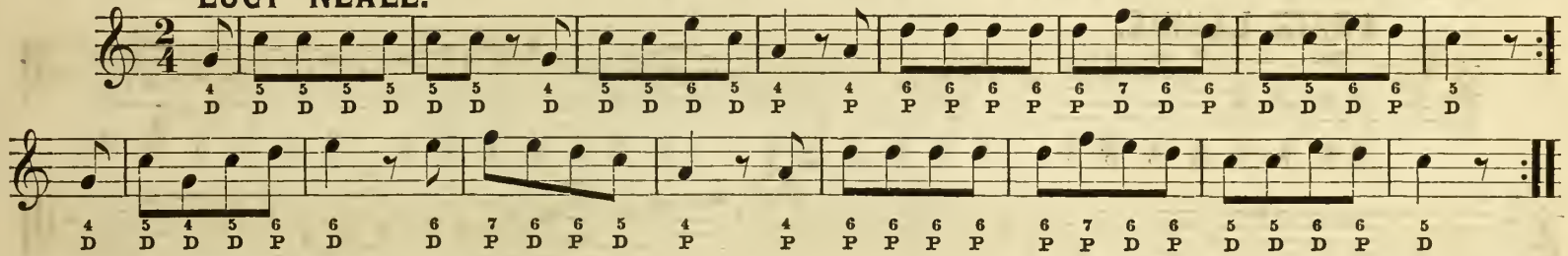
FEW DAYS.



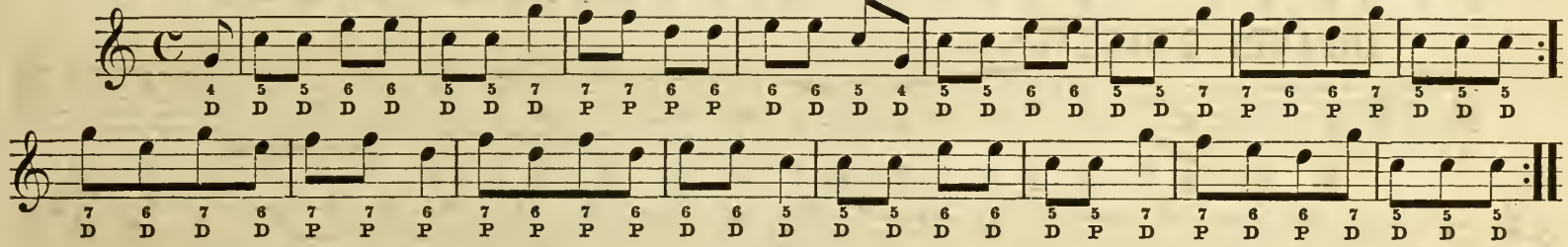
FRENCH AIR.



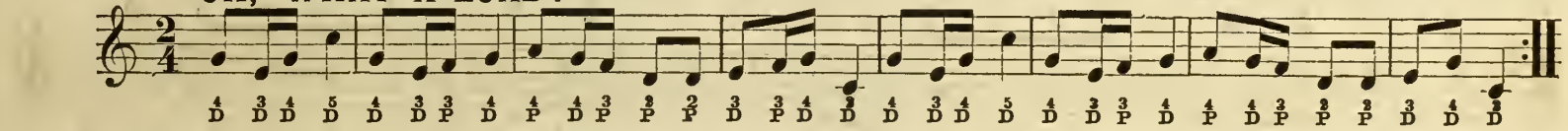
LUCY NEALE.



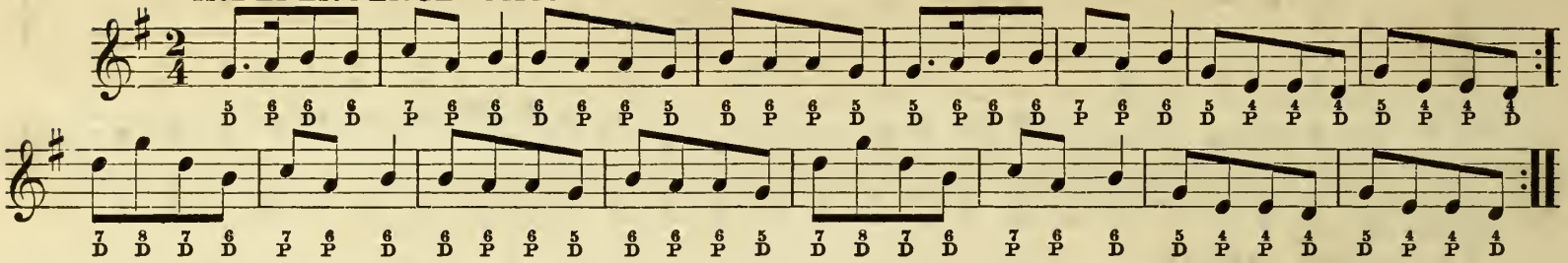
MONKEY'S DANCE.



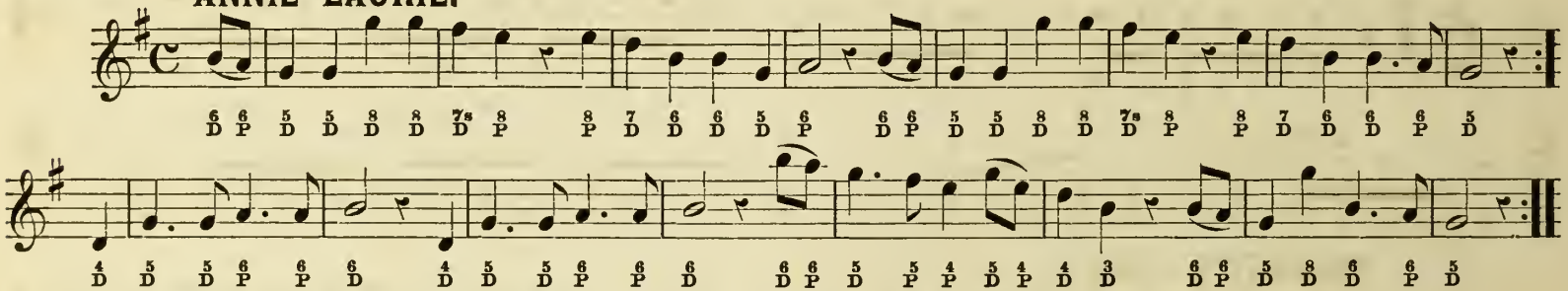
OH, WHAT A LOAD!



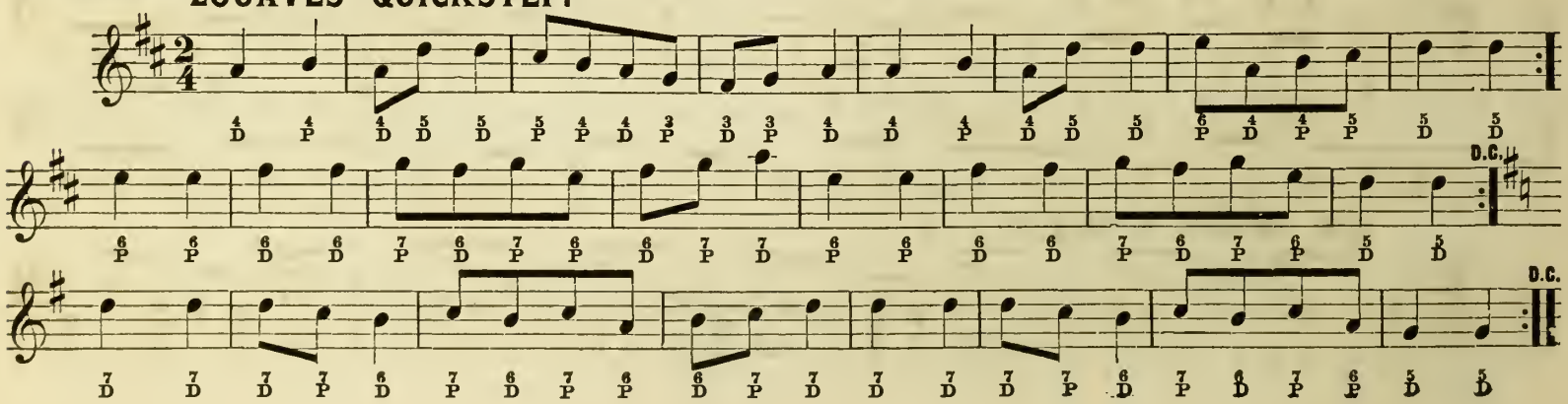
INDEPENDENCE DAY.



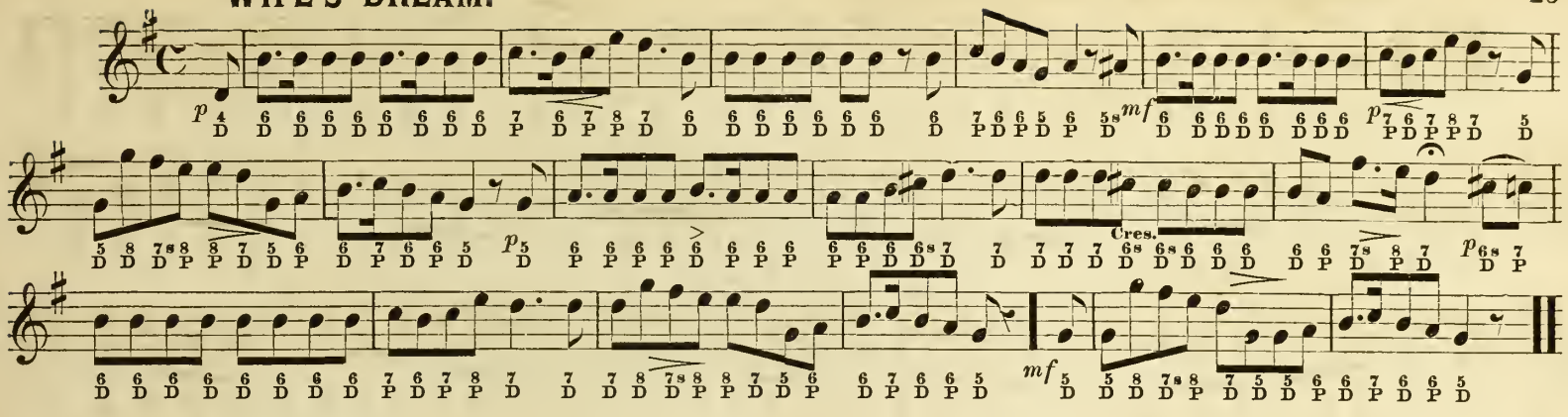
ANNIE LAURIE.



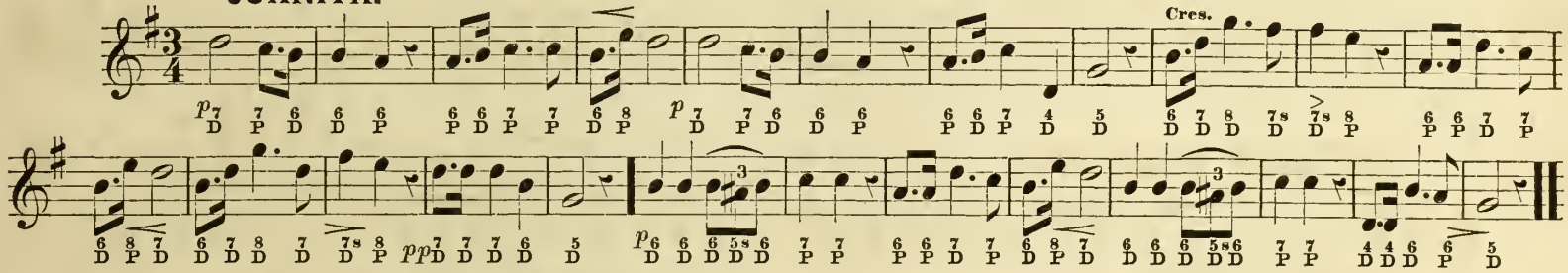
ZOUAVES' QUICKSTEP.



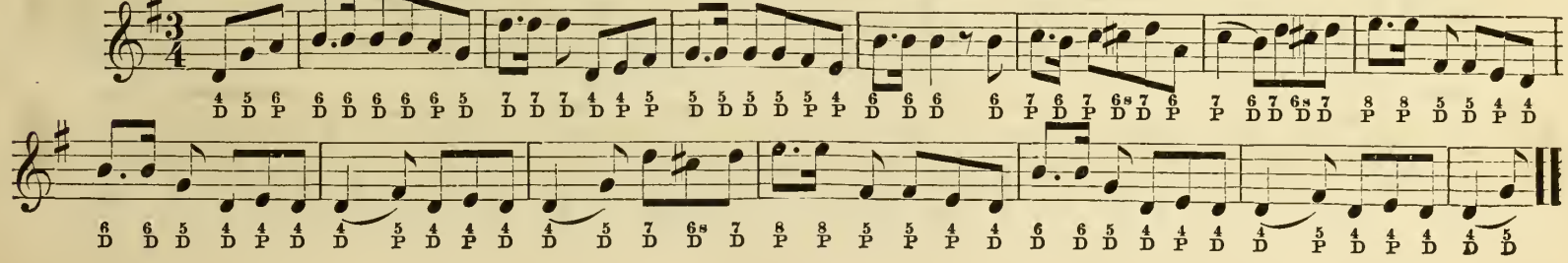
WIFE'S DREAM.



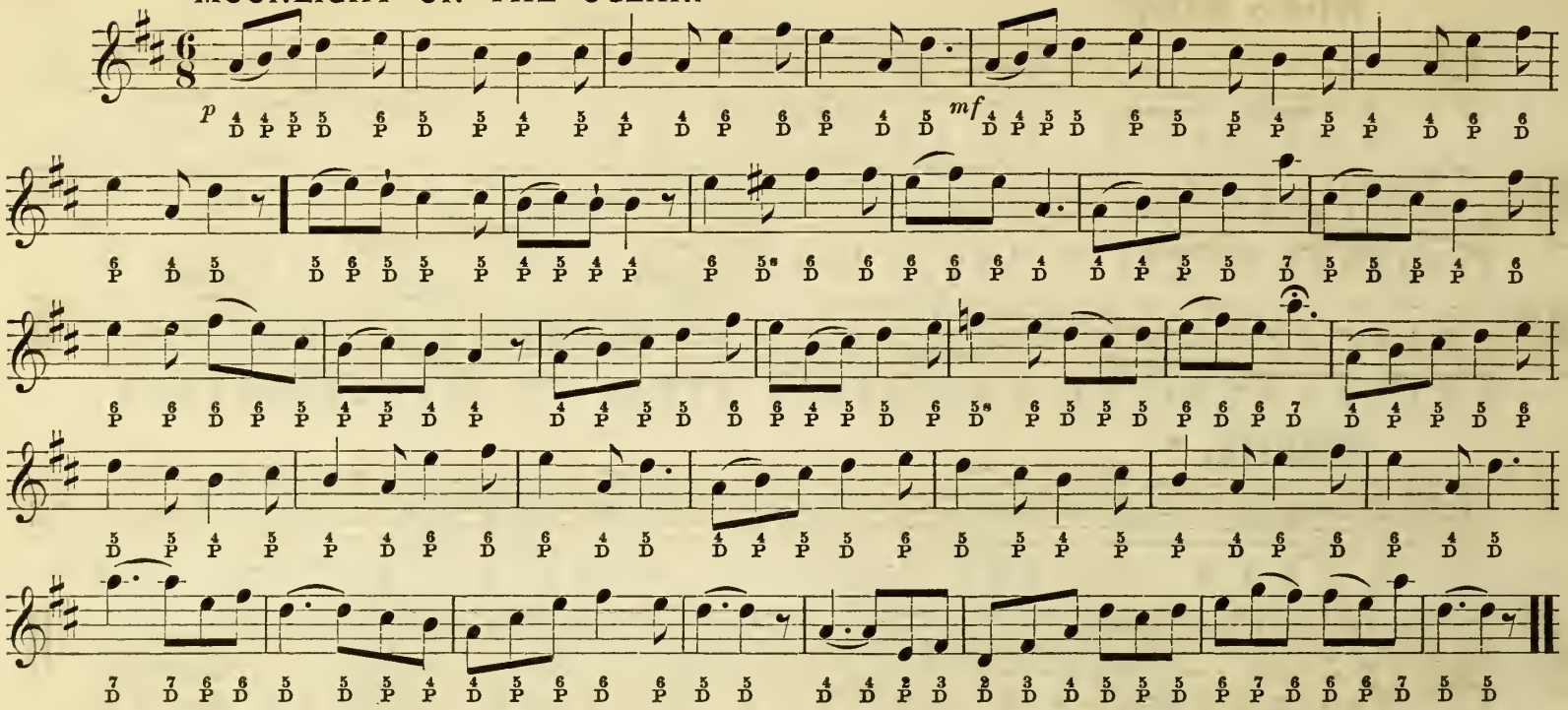
JUANITA.



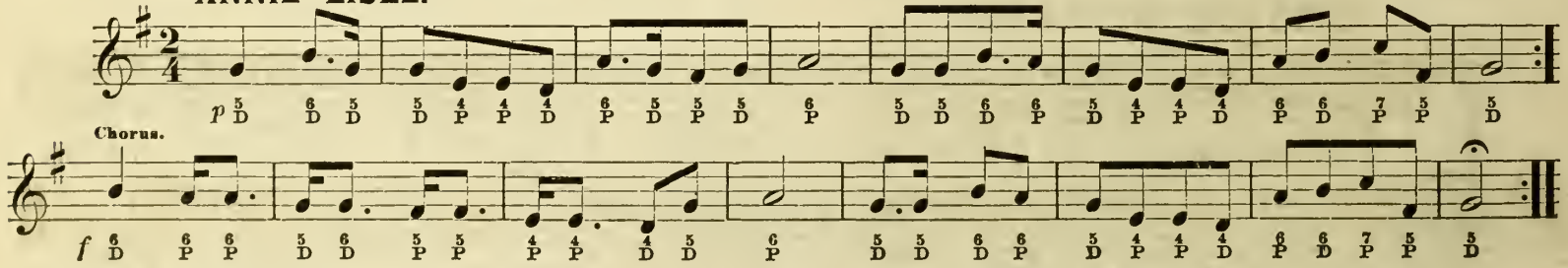
LONG AND WEARY DAY.



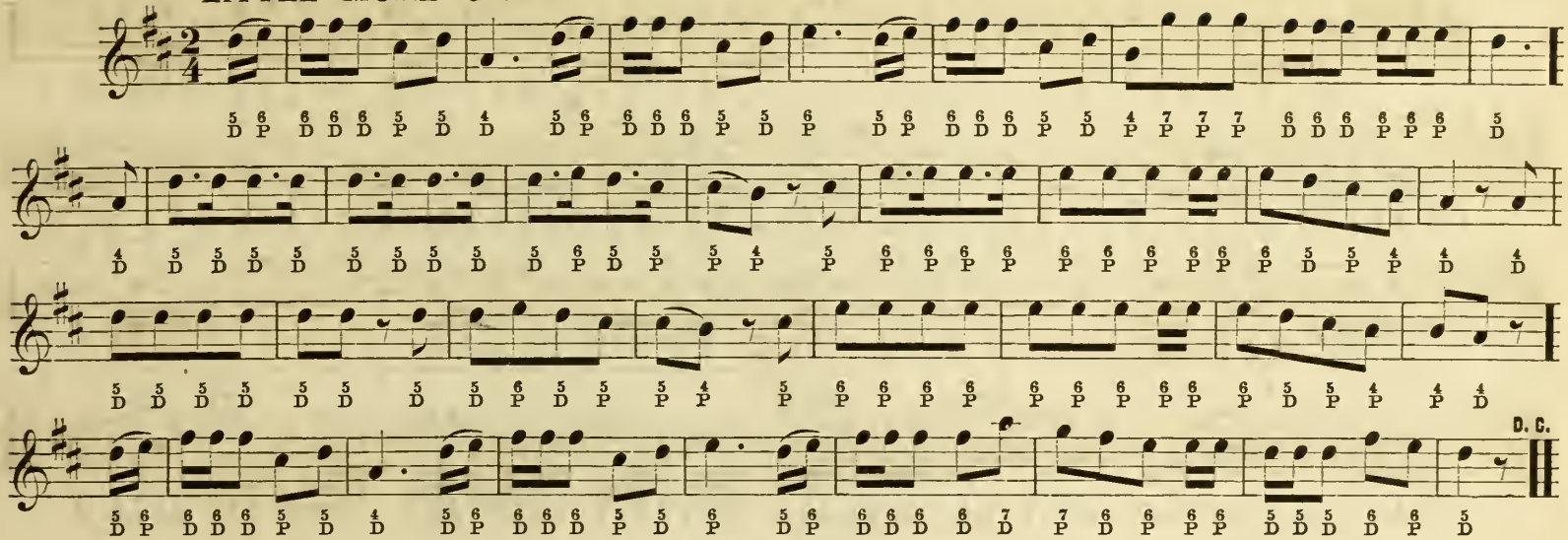
MOONLIGHT ON THE OCEAN.



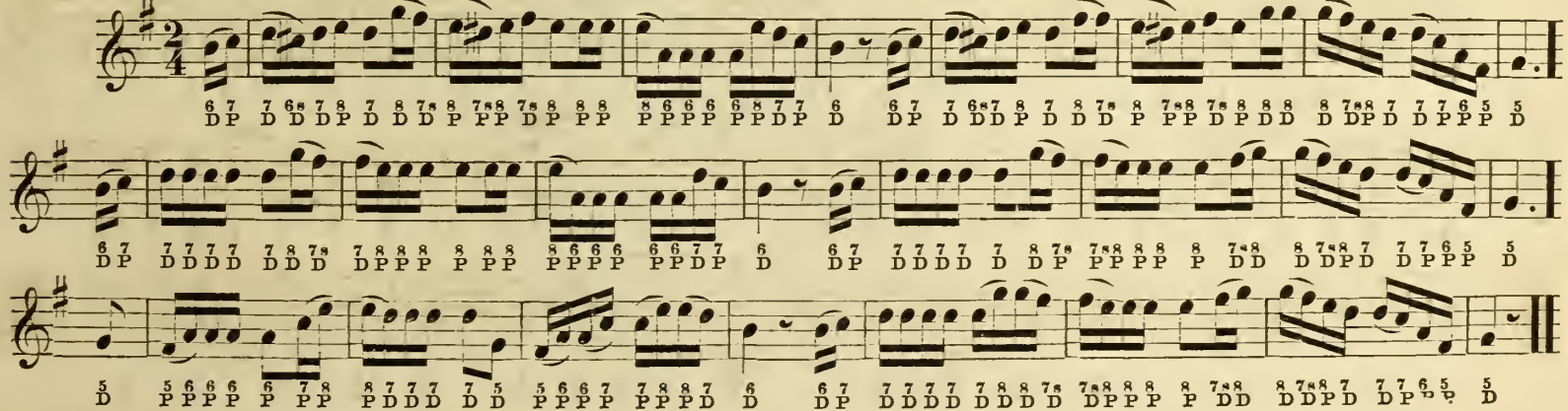
ANNIE LISLE.



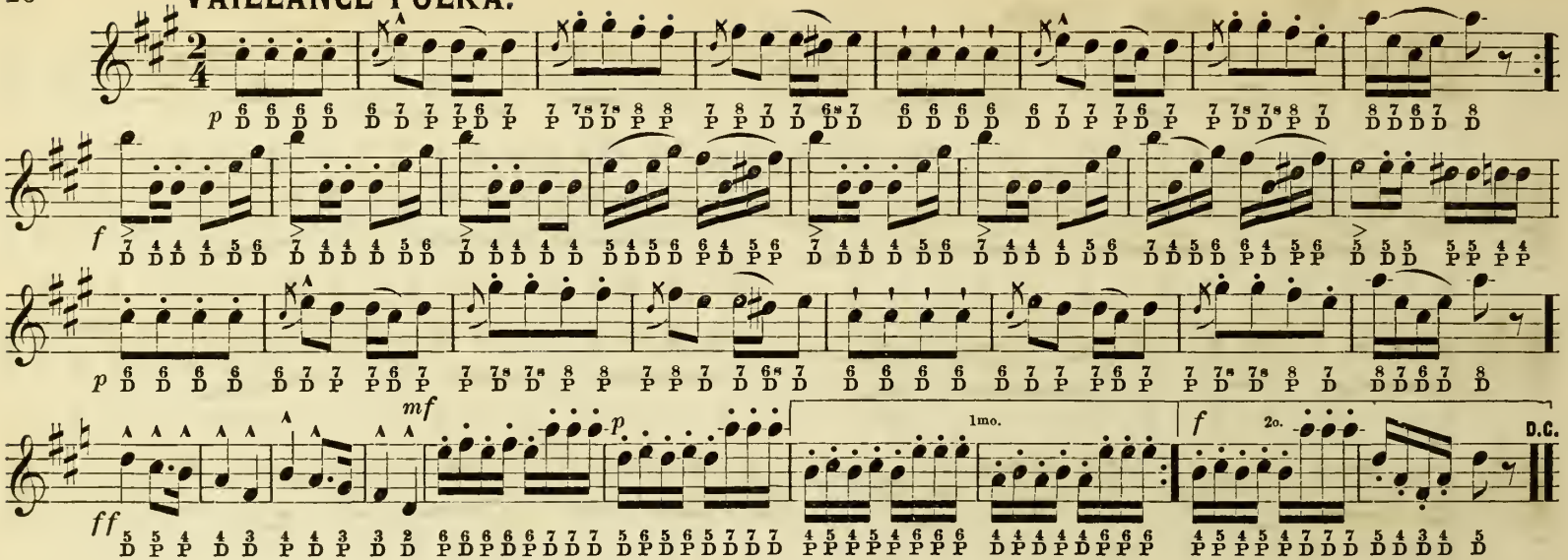
LITTLE MORE CIDER.



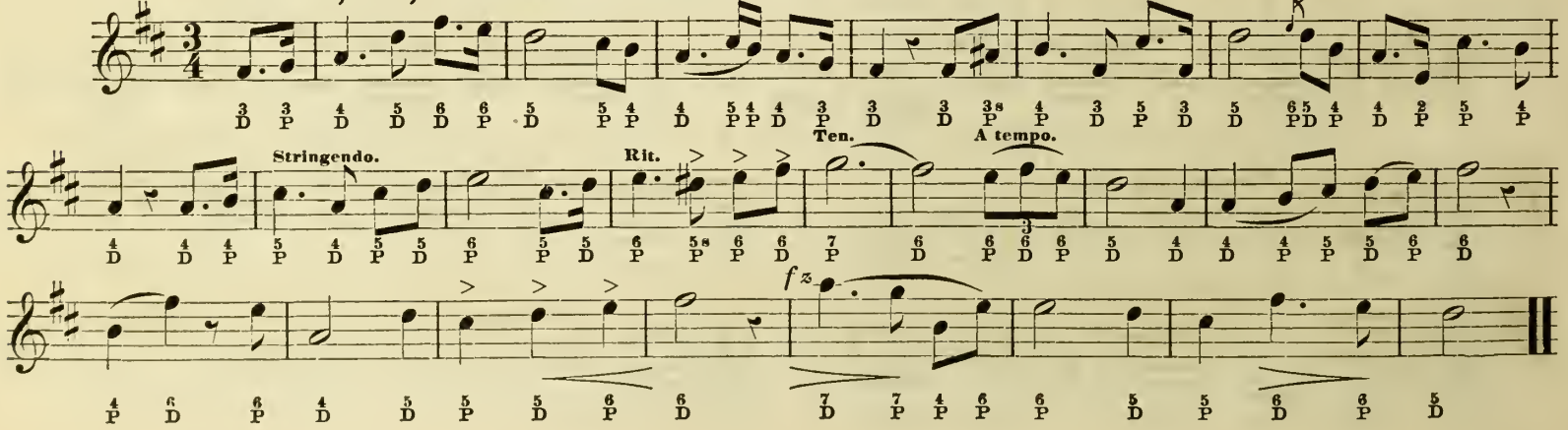
FAR, FAR ACROSS THE SEA.



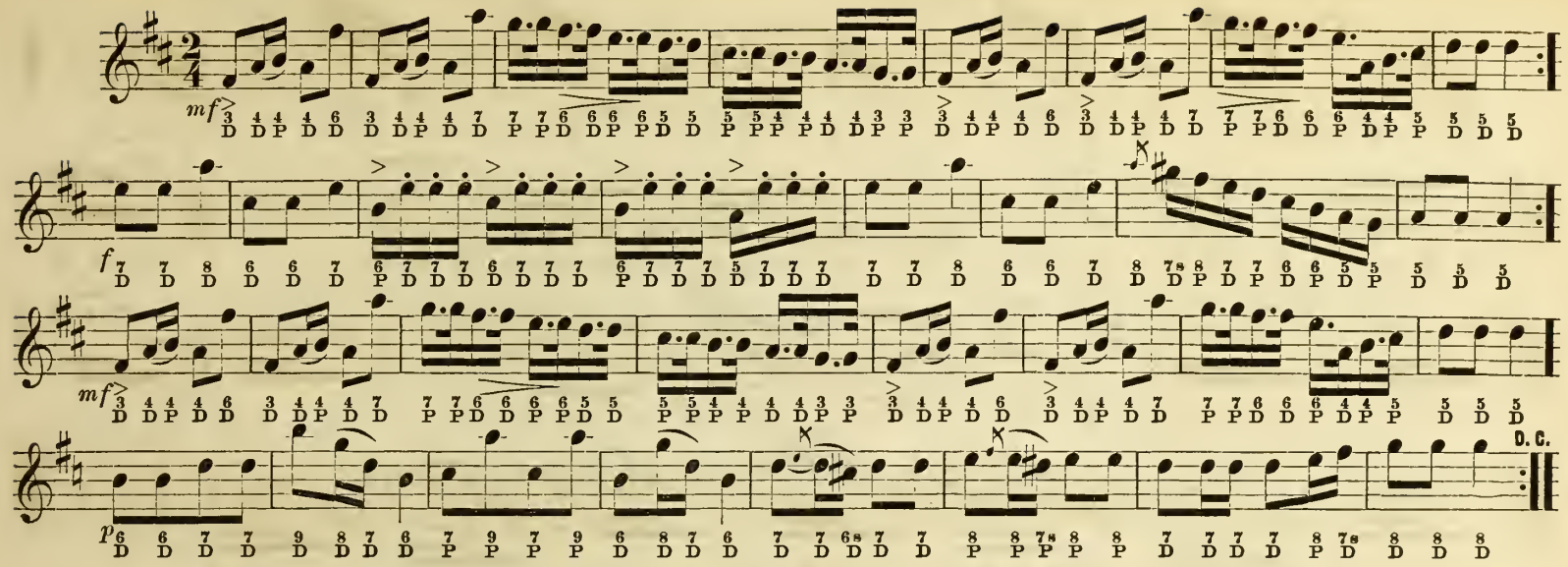
VAILLANCE POLKA.



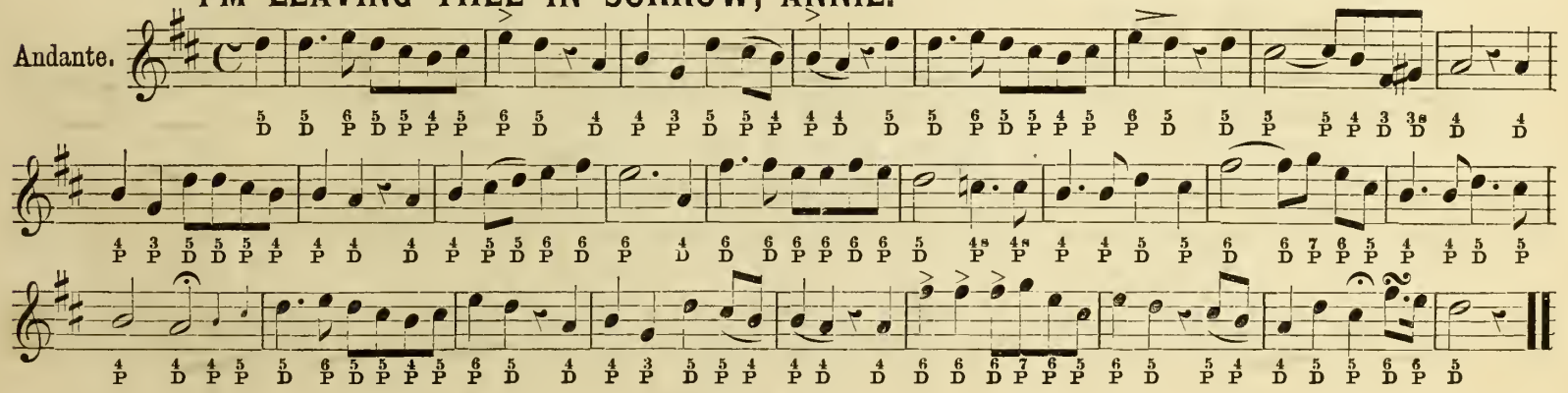
AGATHE; OR, WHEN THE SWALLOWS.



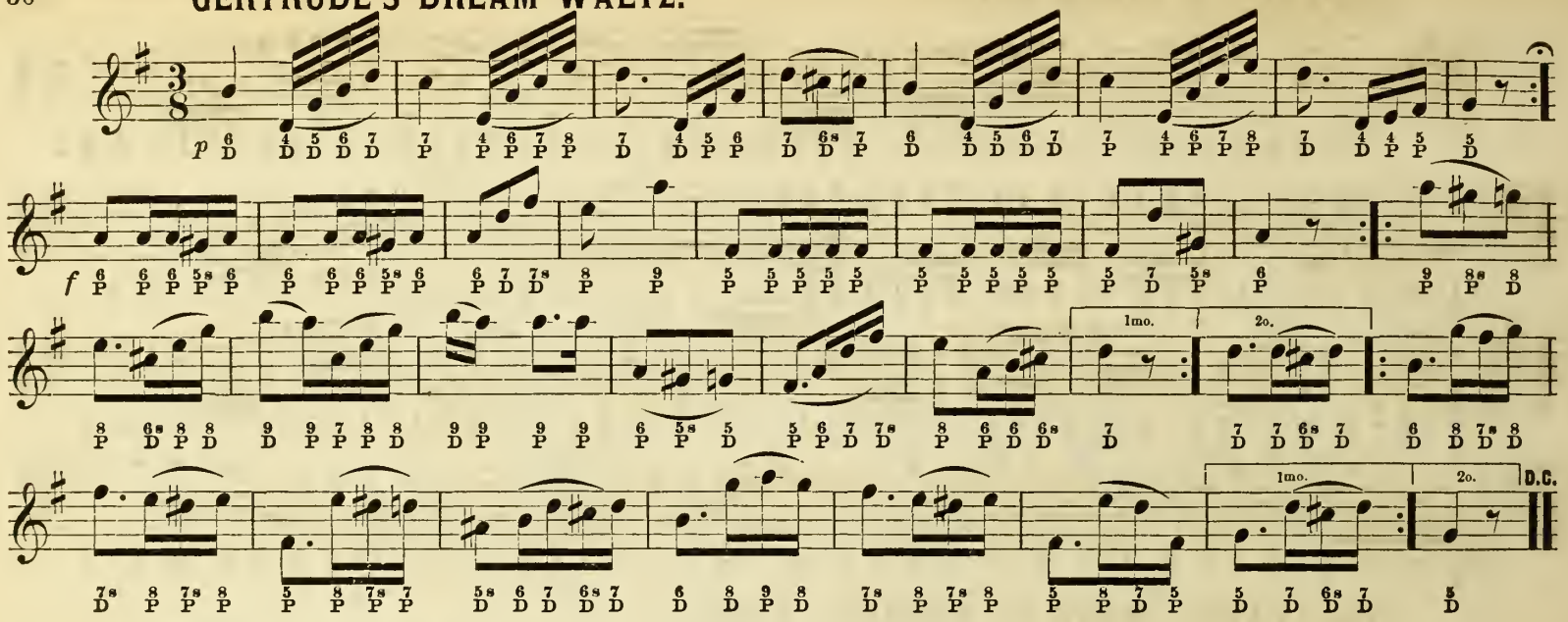
ROCHESTER SCHOTTISCH.



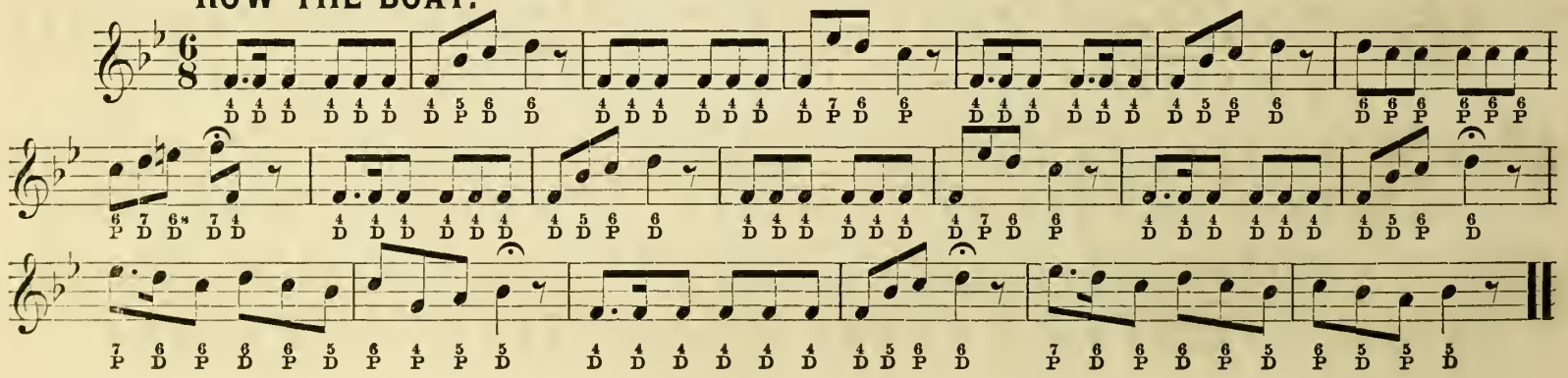
I'M LEAVING THEE IN SORROW, ANNIE.



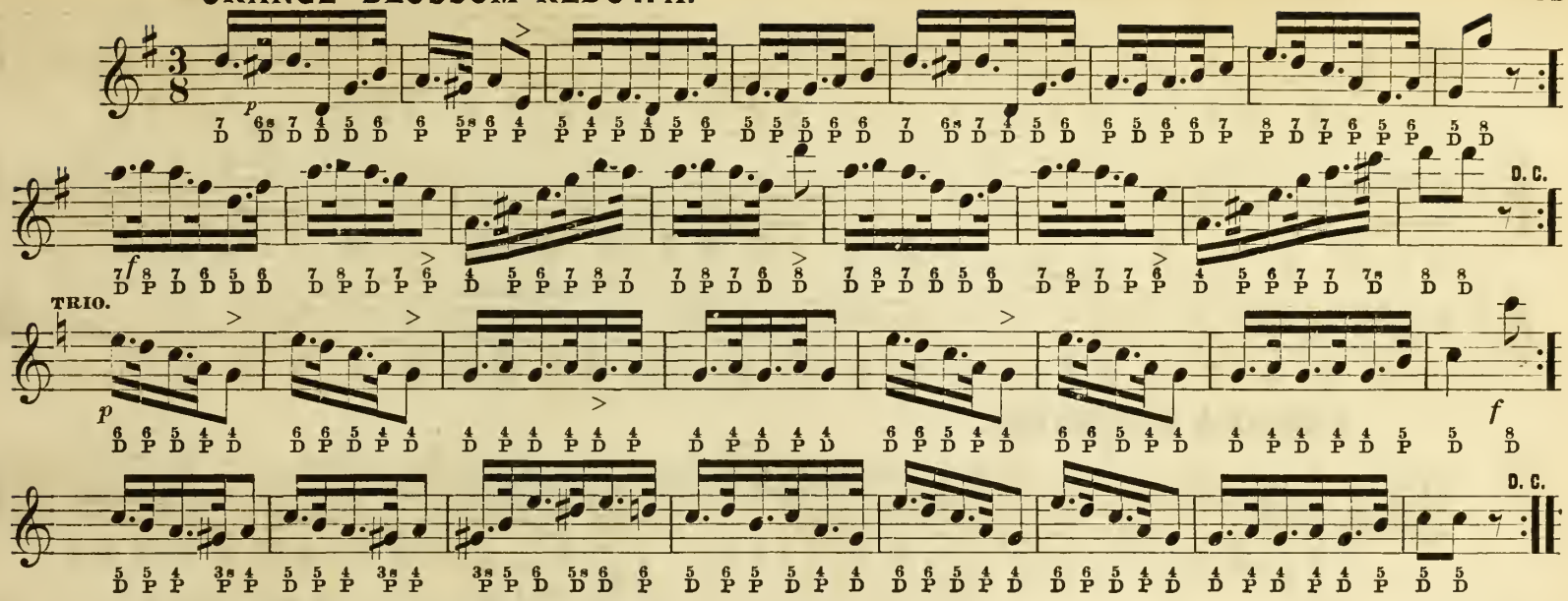
GERTRUDE'S DREAM WALTZ.



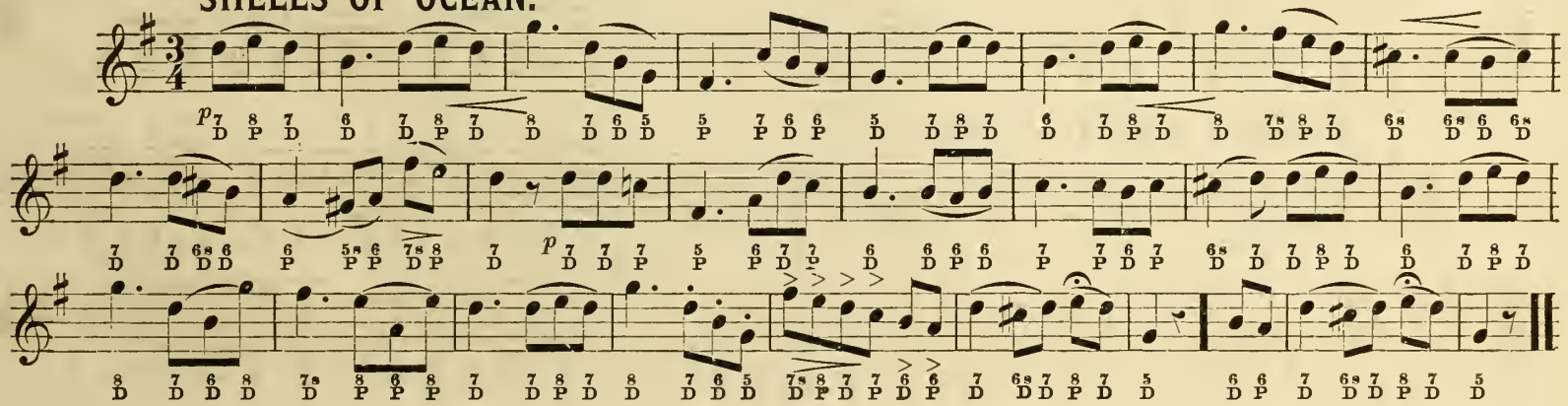
ROW THE BOAT.



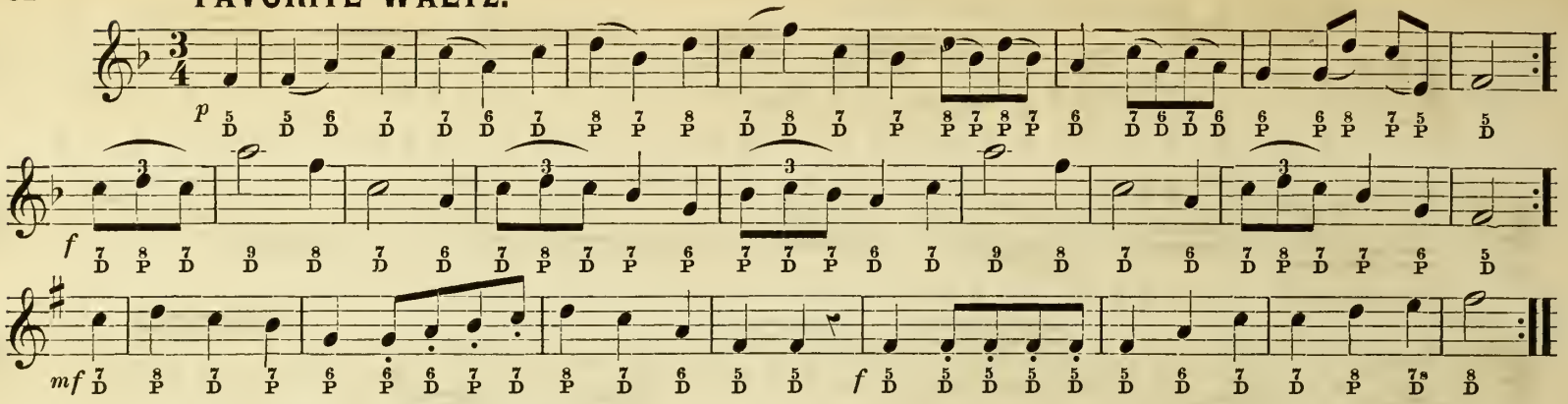
ORANGE BLOSSOM REDOWA.



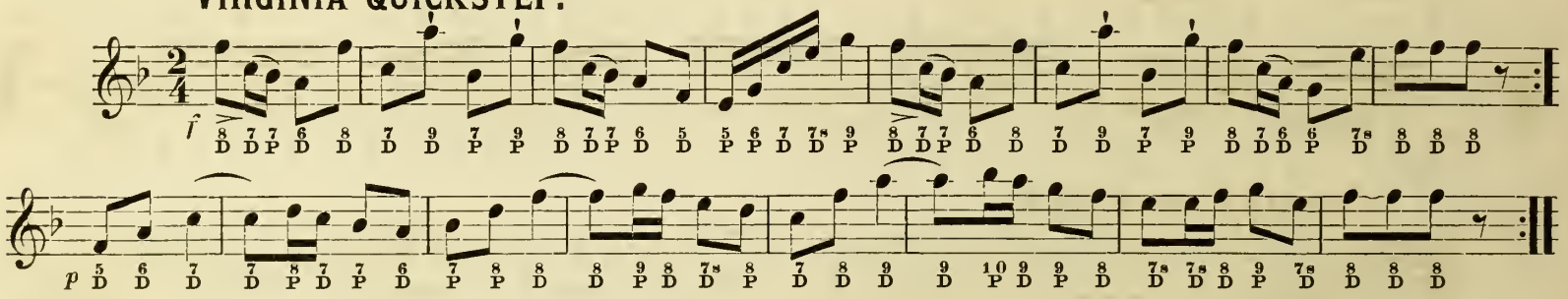
SHELLS OF OCEAN.



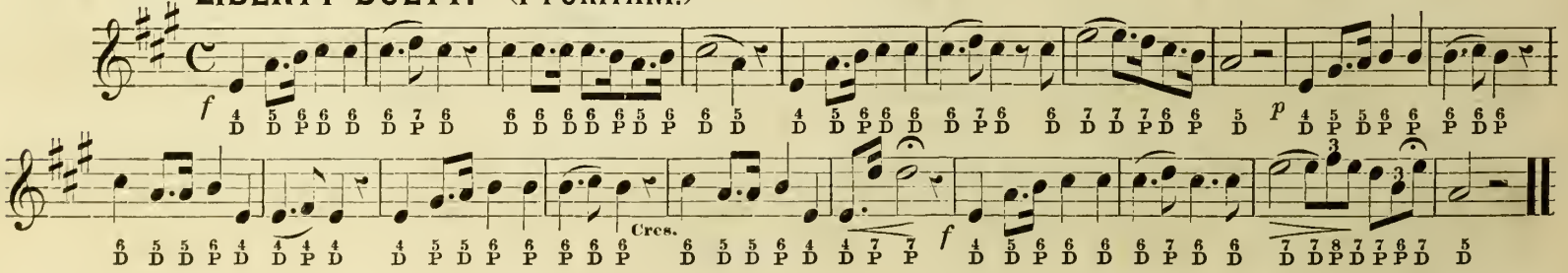
FAVORITE WALTZ.



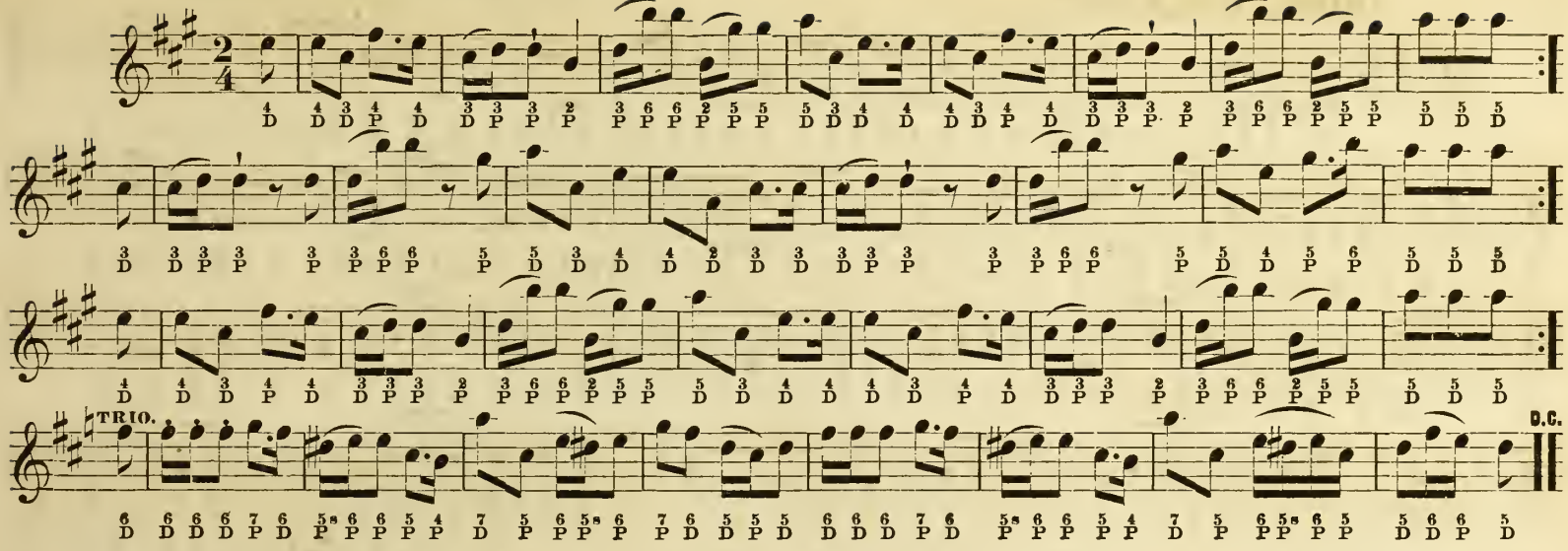
VIRGINIA QUICKSTEP.



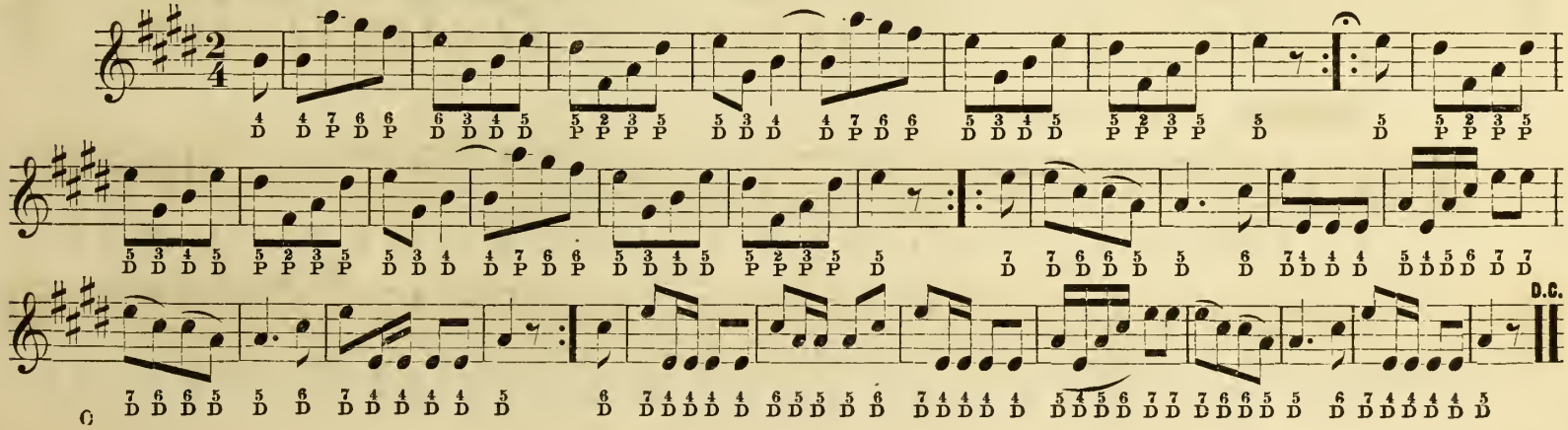
LIBERTY DUETT. (I PURITANI.)



SERIOUS FAMILY POLKA.



GALLOPADE QUADRILLE.



HOME QUICKSTEP.

Fine.

TRIO.

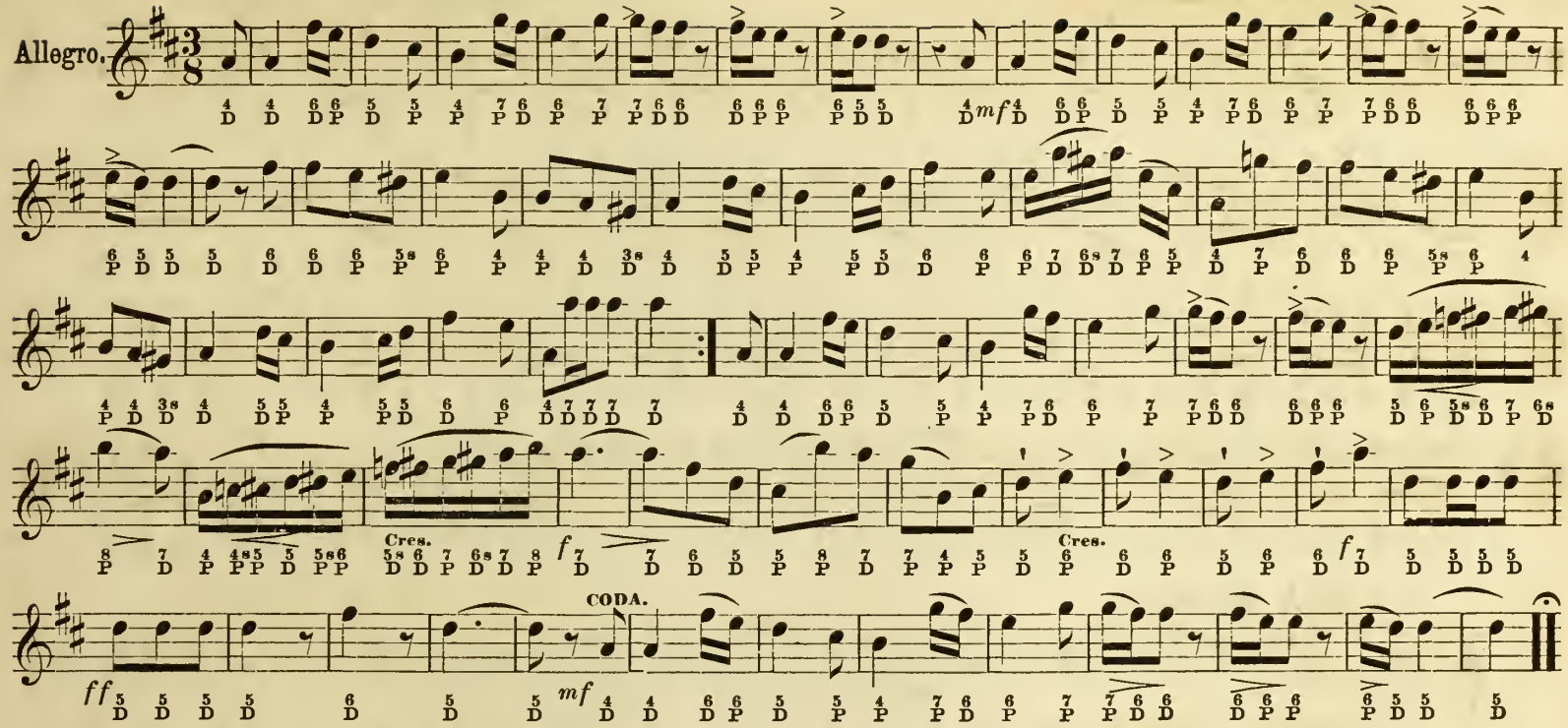
Da Capo al Fine.

FINALE. (TRAVIATA.)

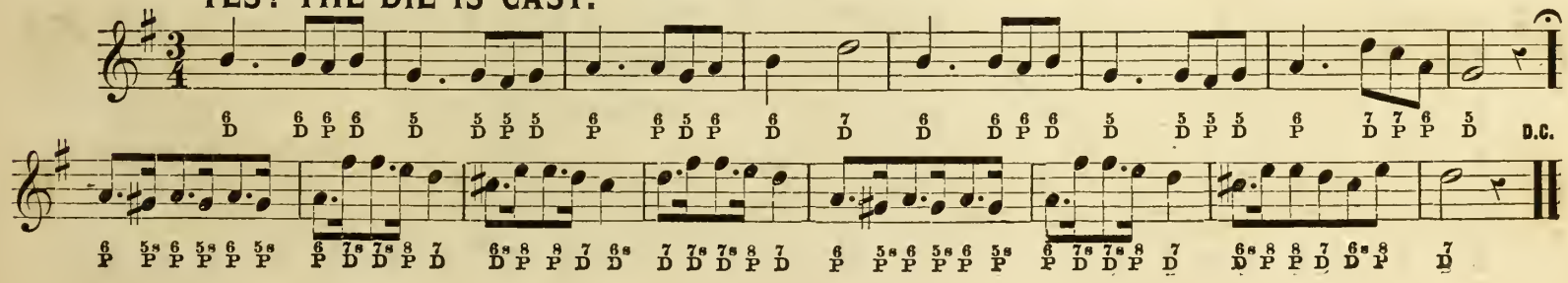
p

Cr

RICCI'S FAVORITE WALTZ.



YES! THE DIE IS CAST.



CLARA POLKA.

Moderato.

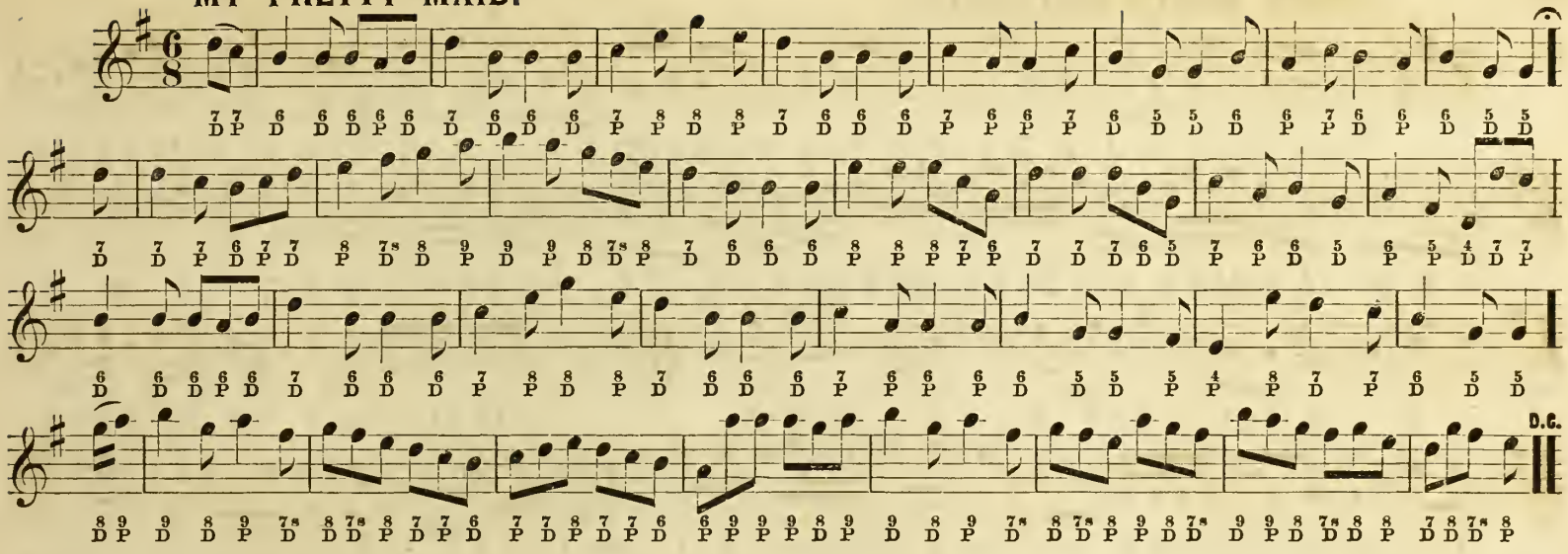
D.C.

LINDA MARCH.

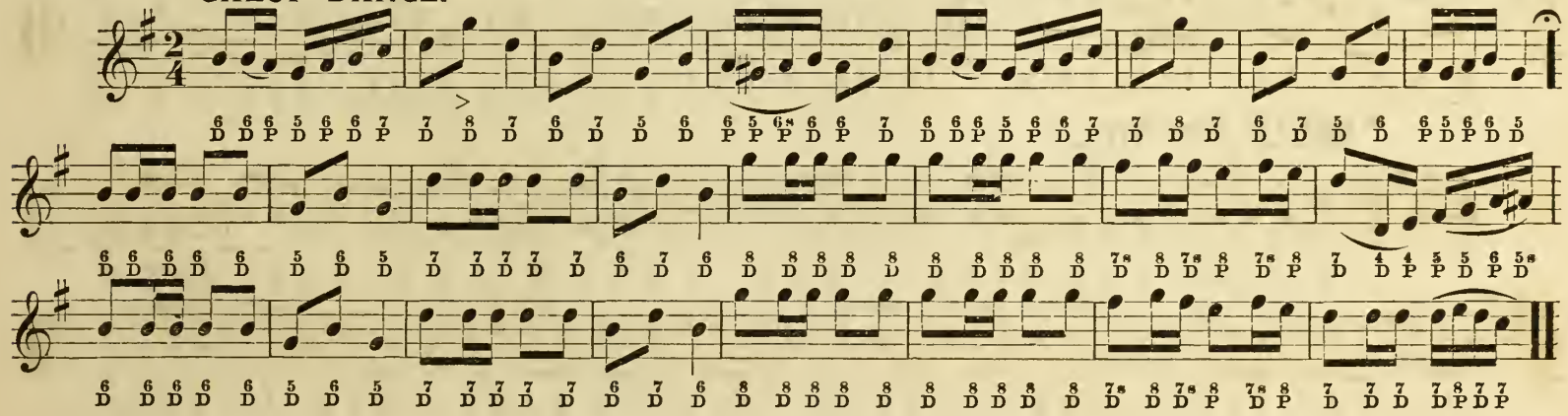
mf *f* *p*

Rall.

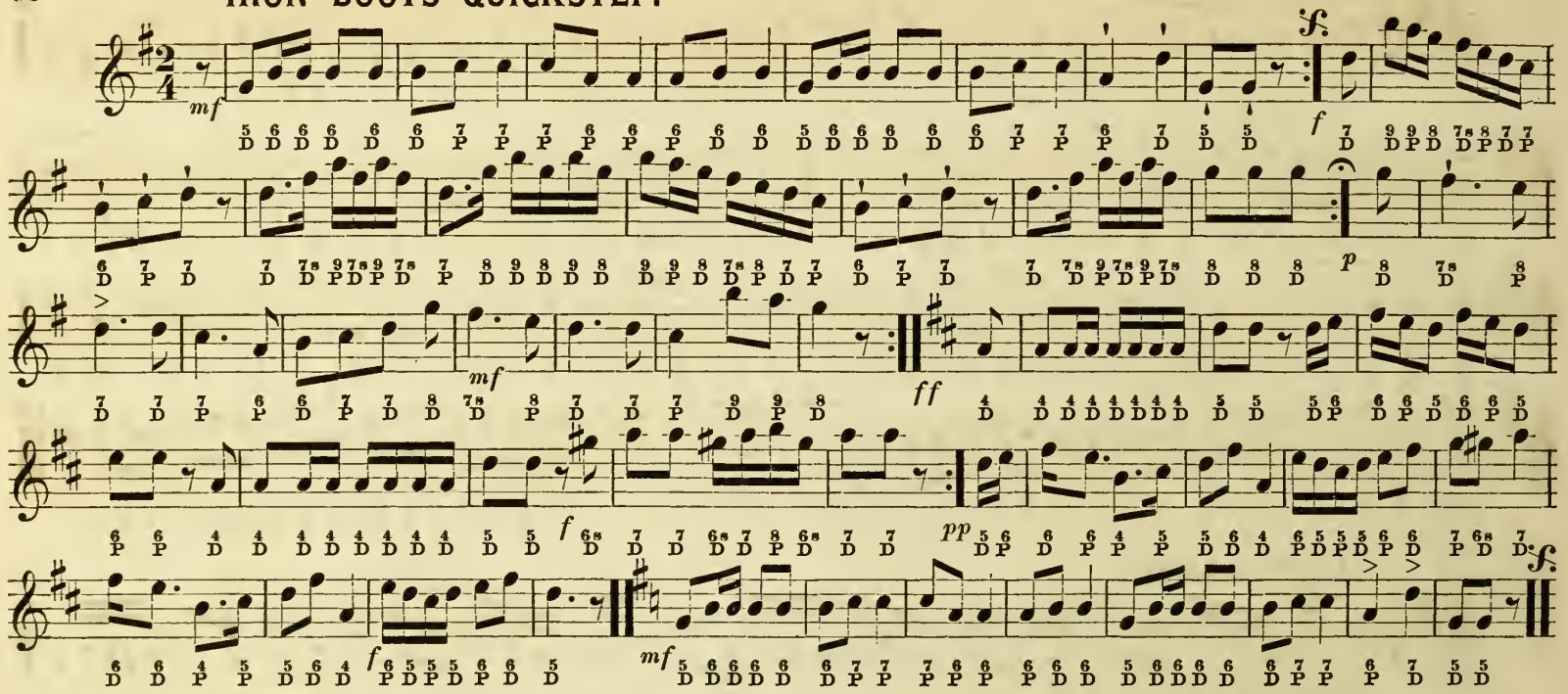
MY PRETTY MAID.



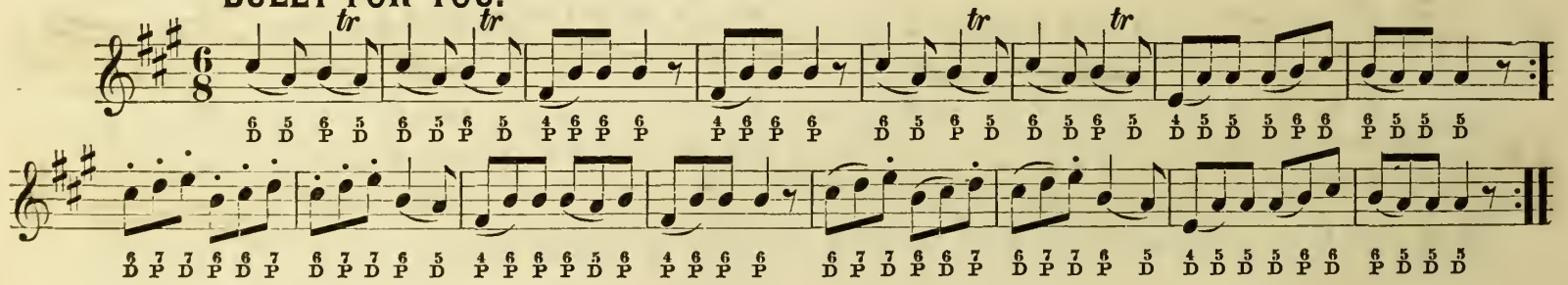
GALOP DANCE.



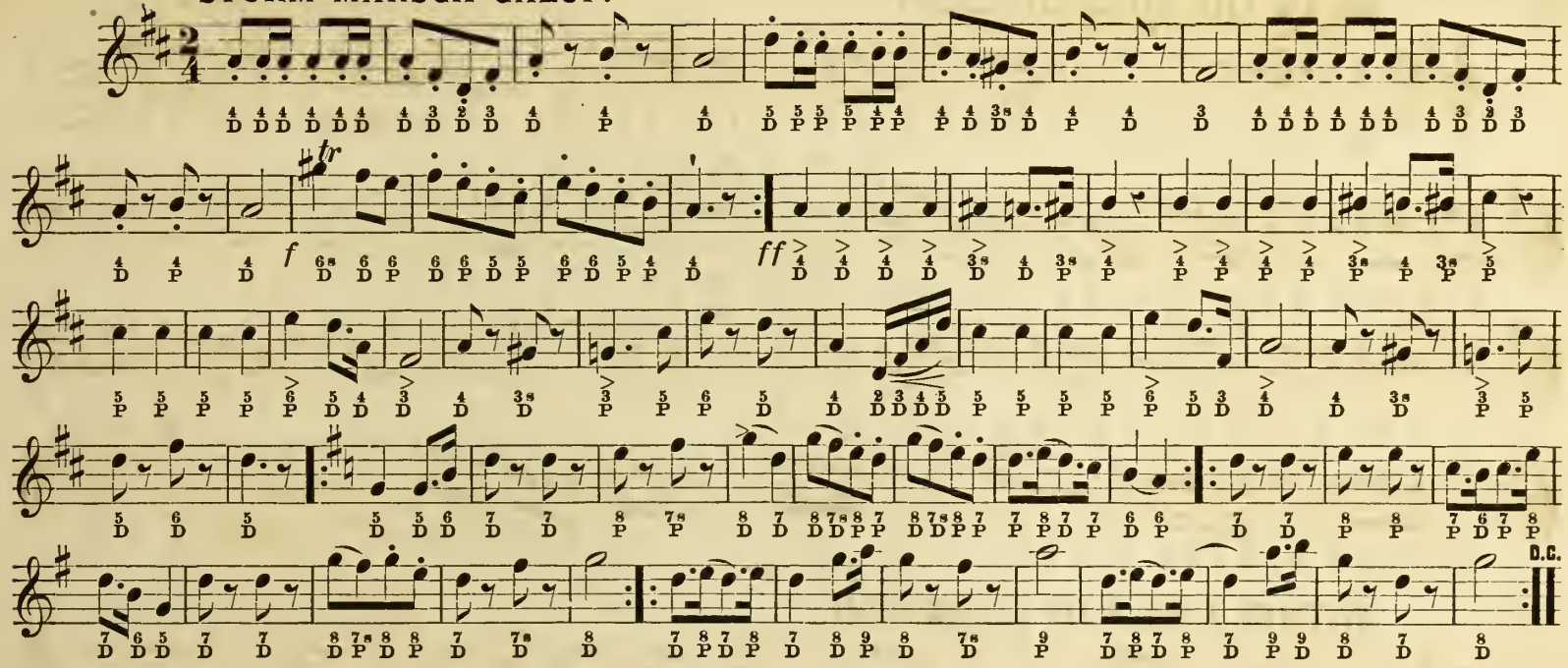
IRON BOOTS QUICKSTEP.



"BULLY FOR YOU."

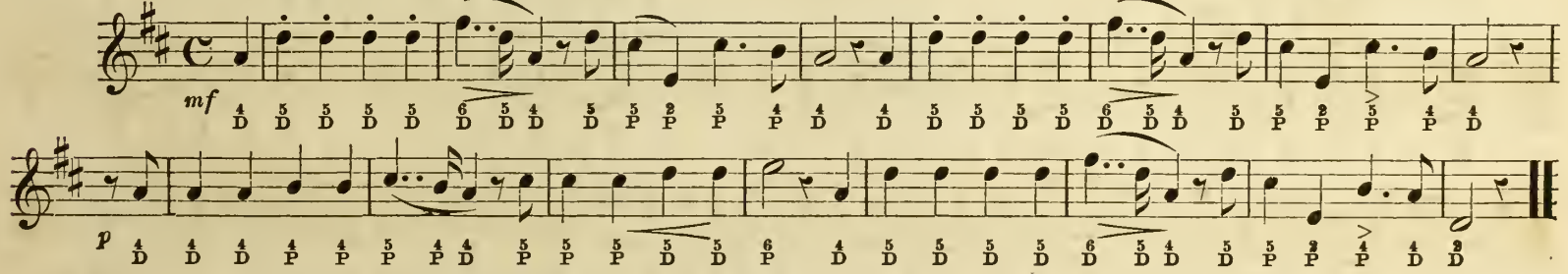


STURM MARSCH GALOP.

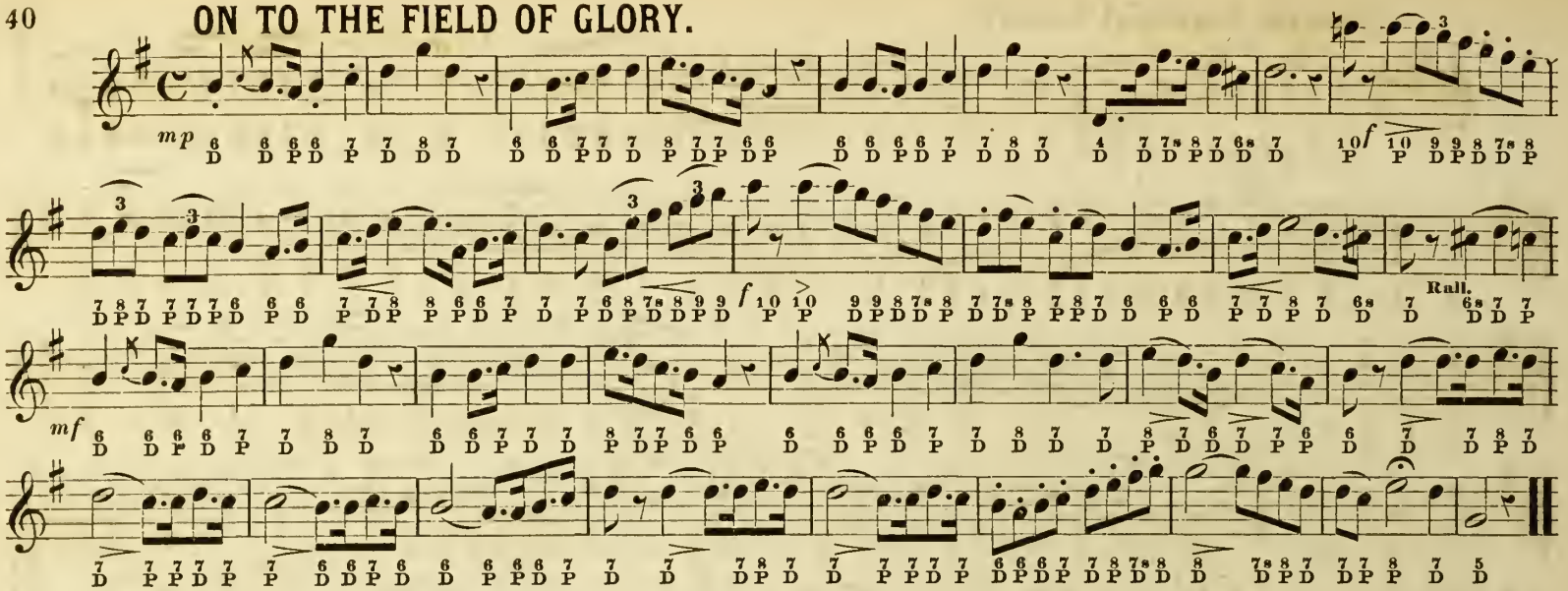


IL SUON DELL'ARPE.

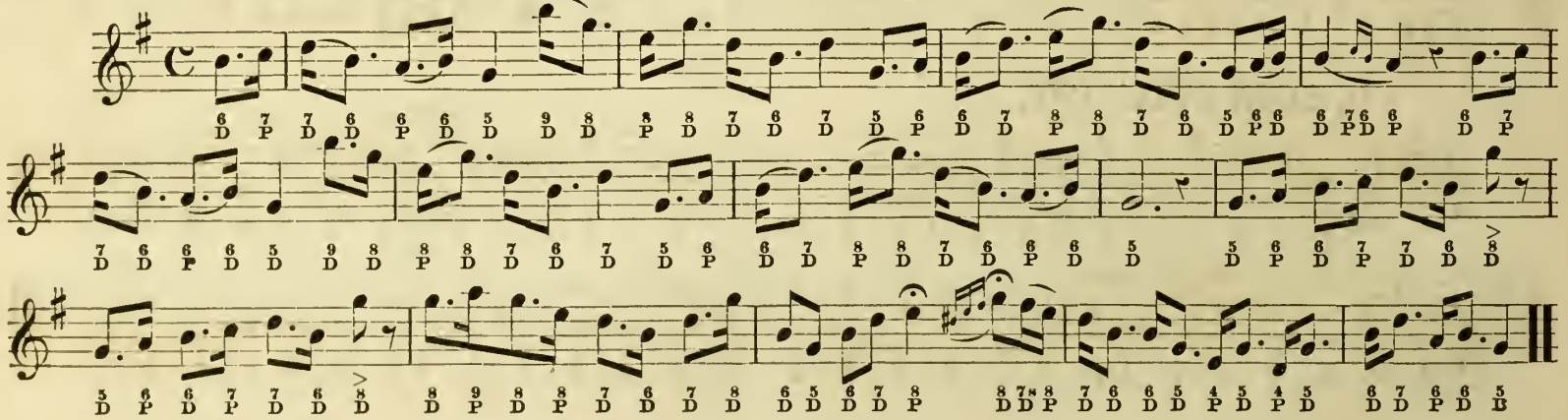
"Poliuto."



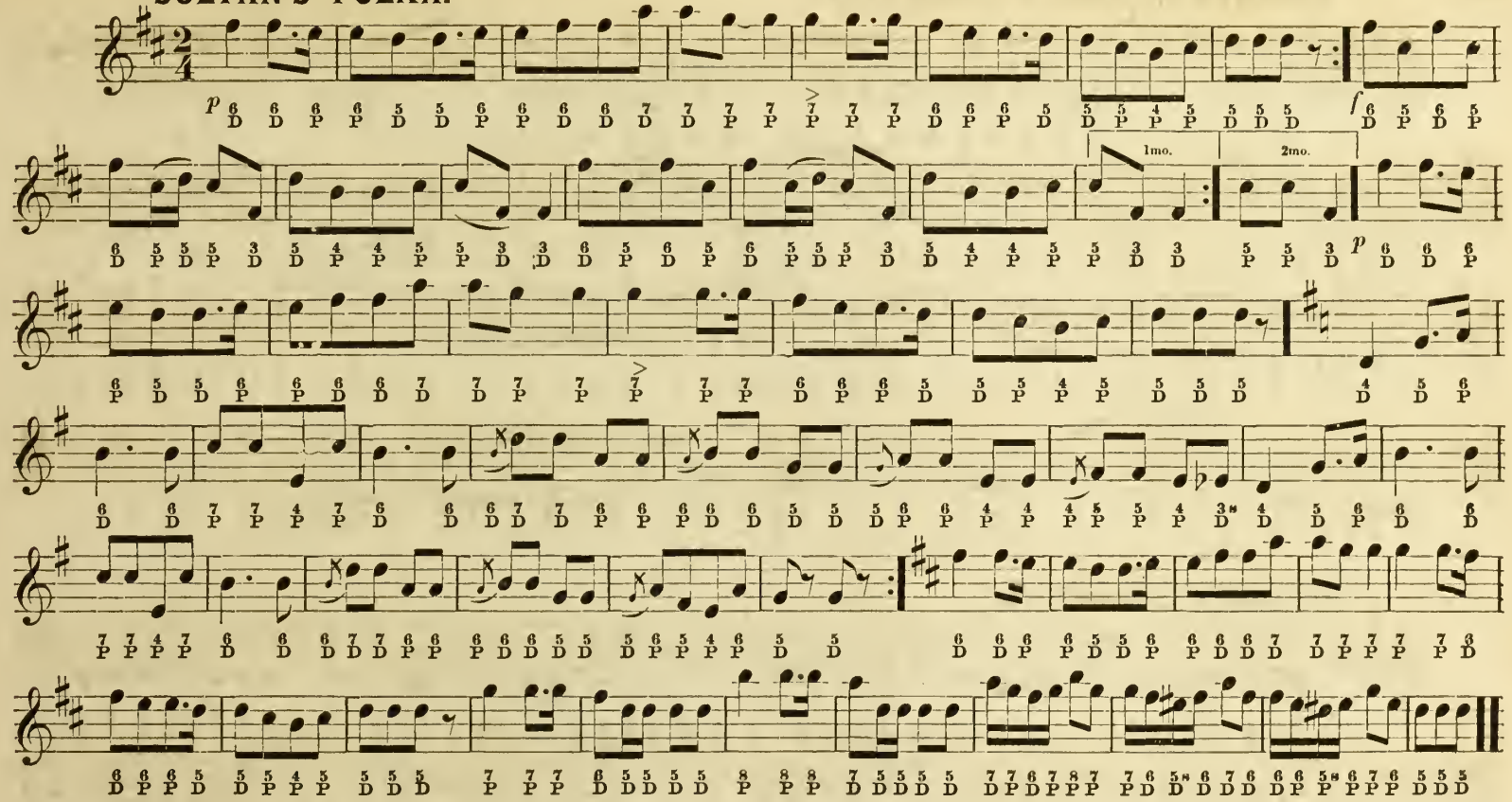
ON TO THE FIELD OF GLORY.



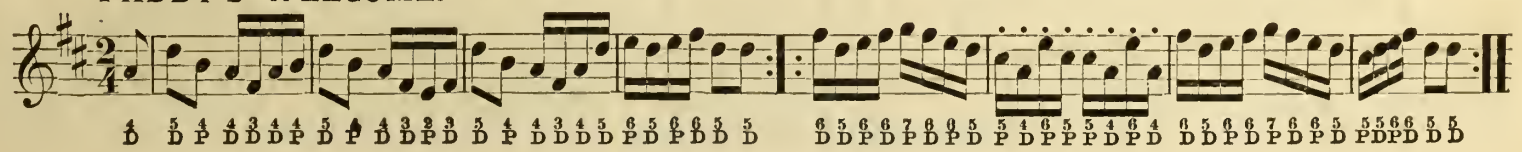
WITHIN A MILE OF EDINBURGH.



SULTAN'S POLKA.



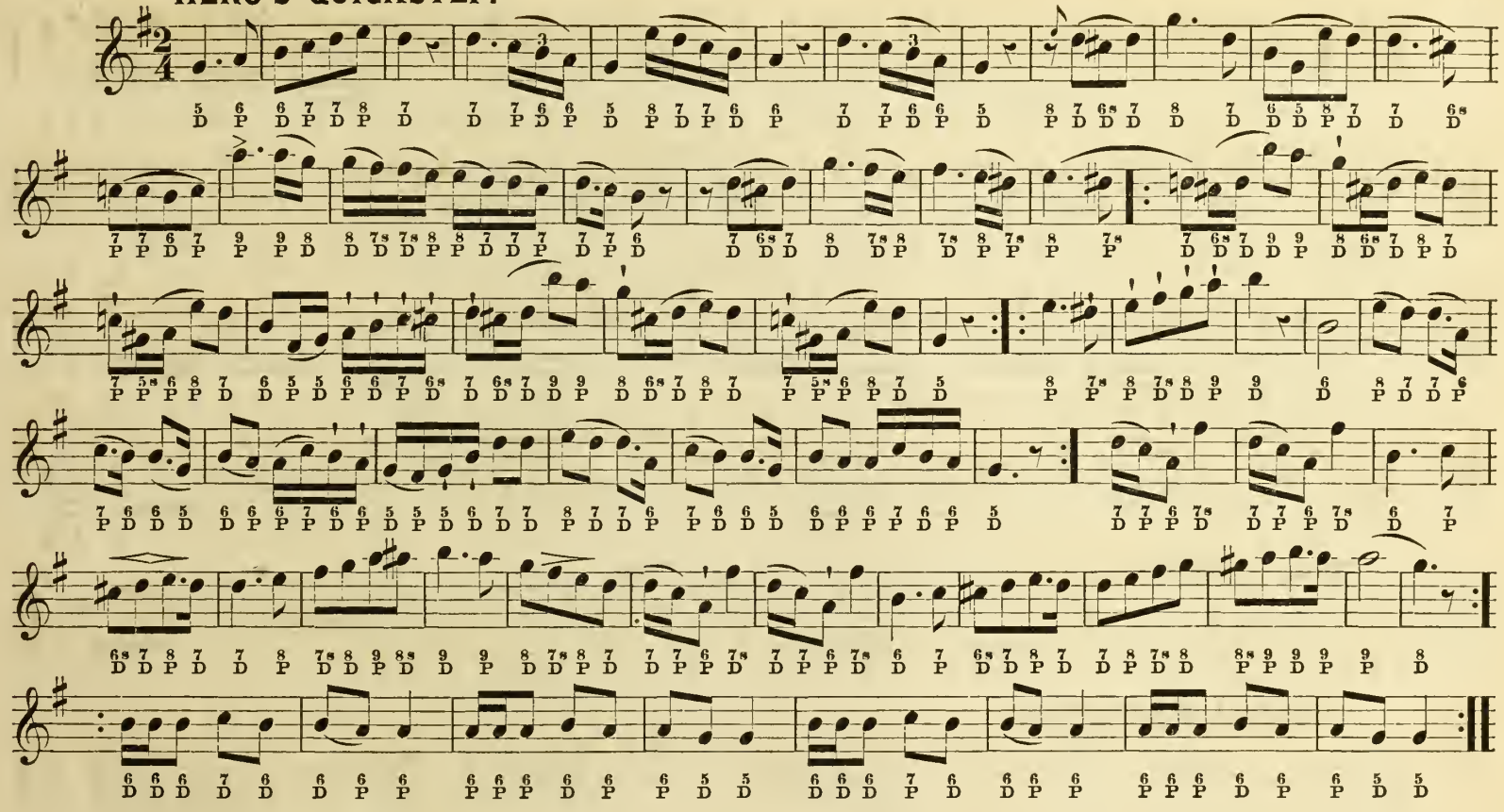
PADDY'S WELCOME.



MOUNTAIN MAID'S QUICKSTEP.

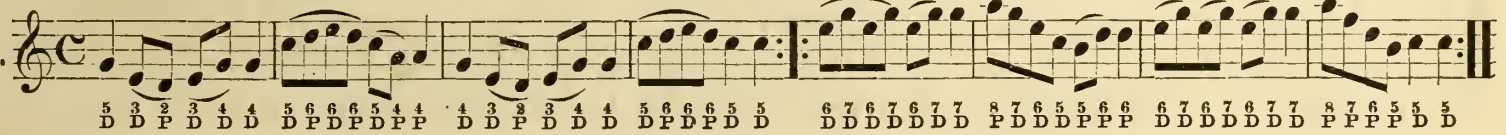
OSSIAN'S SERENADE.

HERO'S QUICKSTEP.

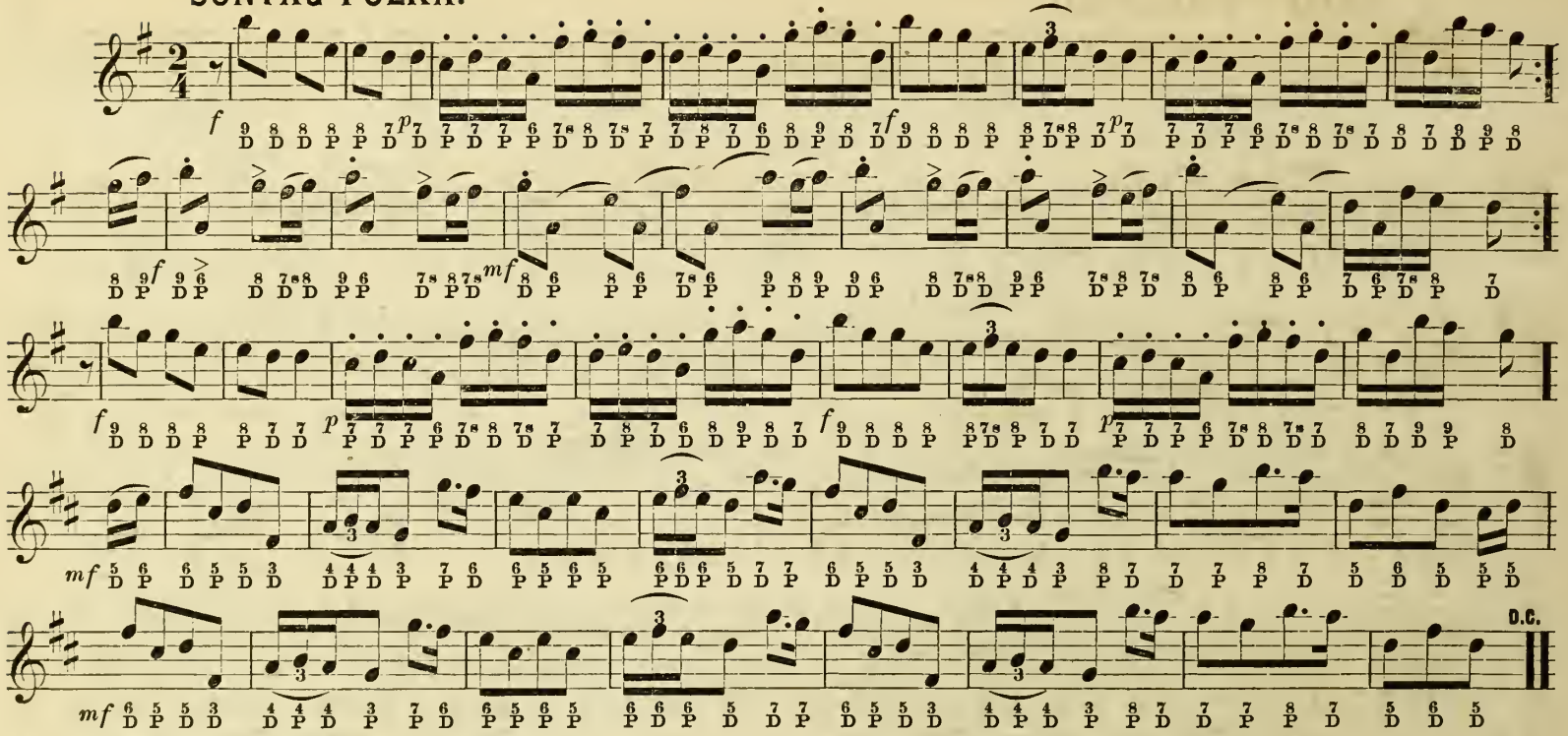


SCOTCH FLING.

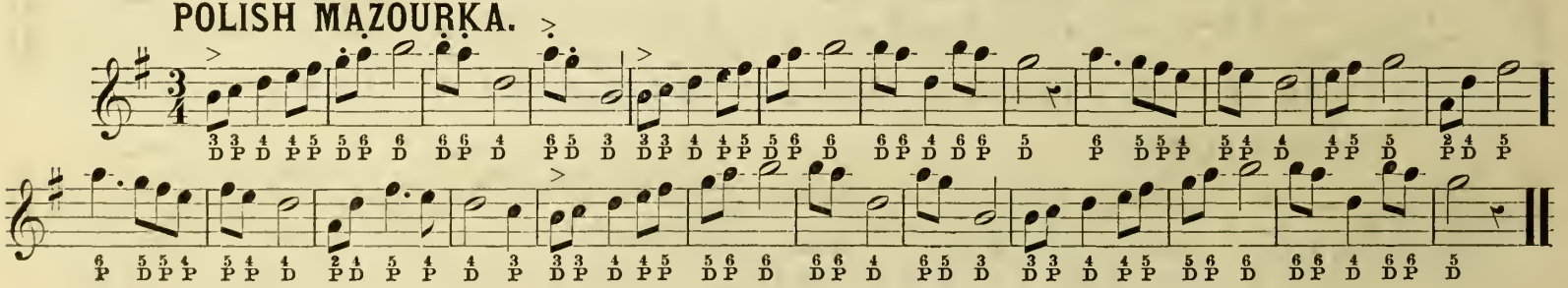
Presto.



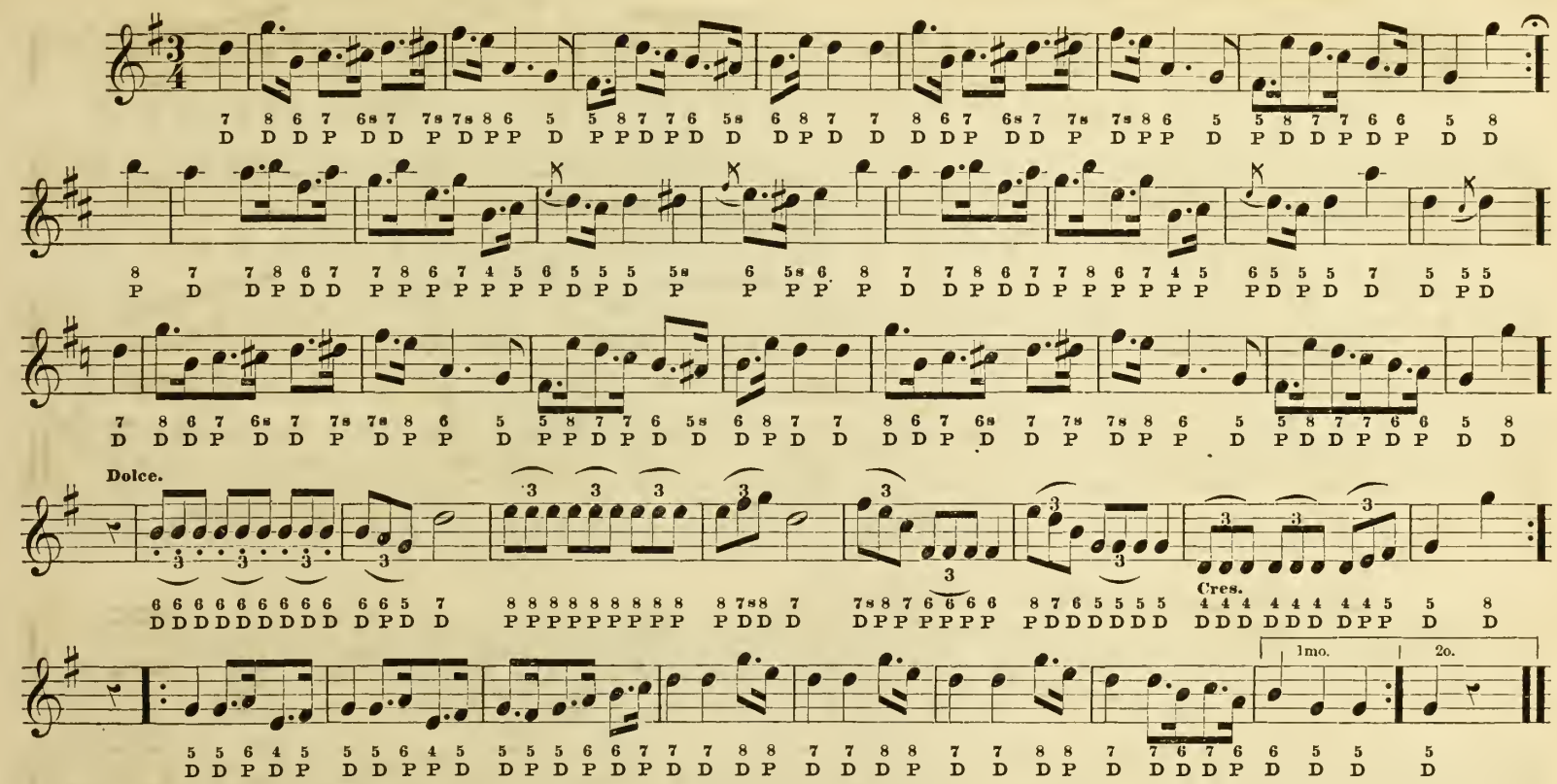
SONTAG POLKA.



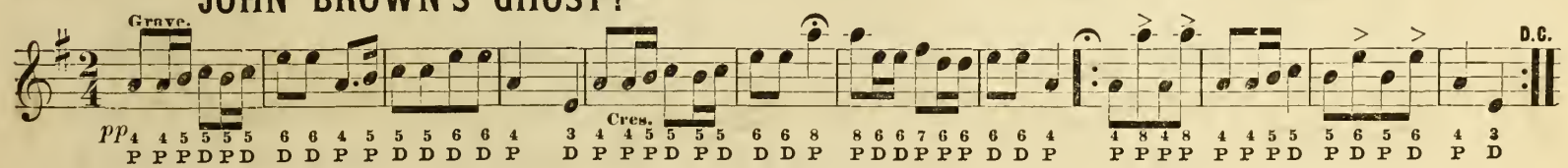
POLISH MAZOURKA.



TRAINEAUX MAZOURKA.



JOHN BROWN'S GHOST!



MUSIDORA MAZOURKA.

p

Cres.

p

mf

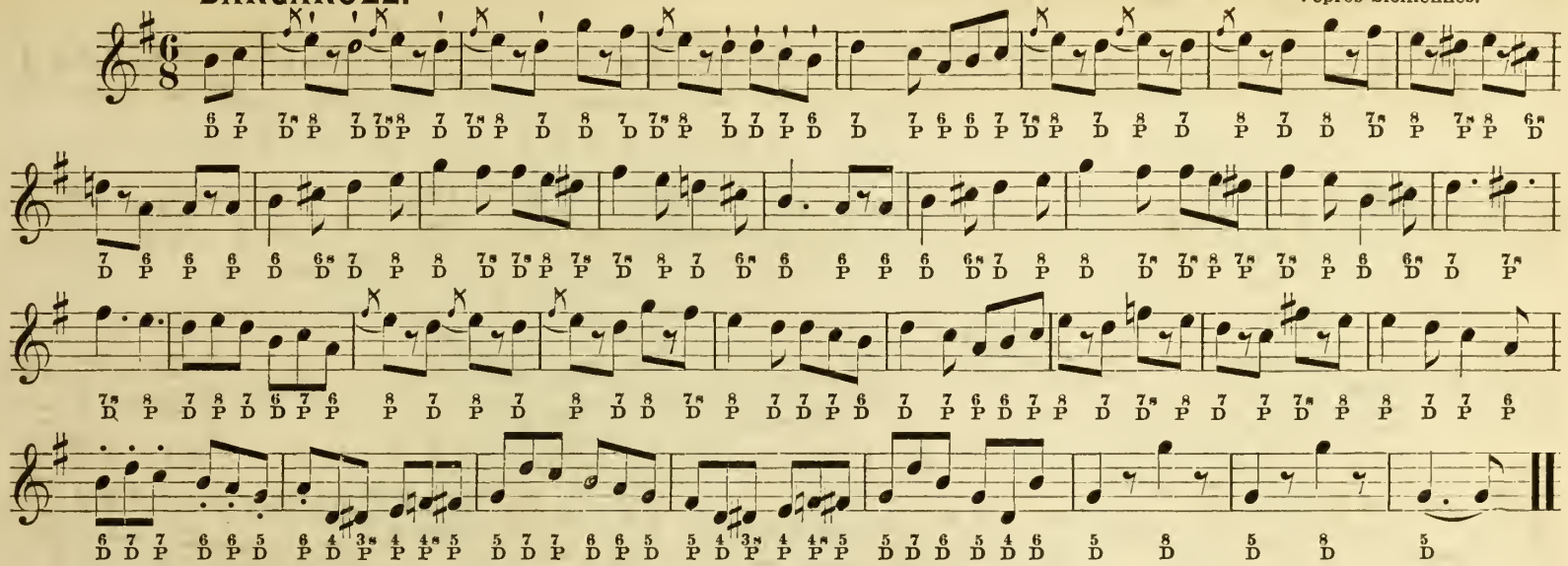
Cres.

D.C.

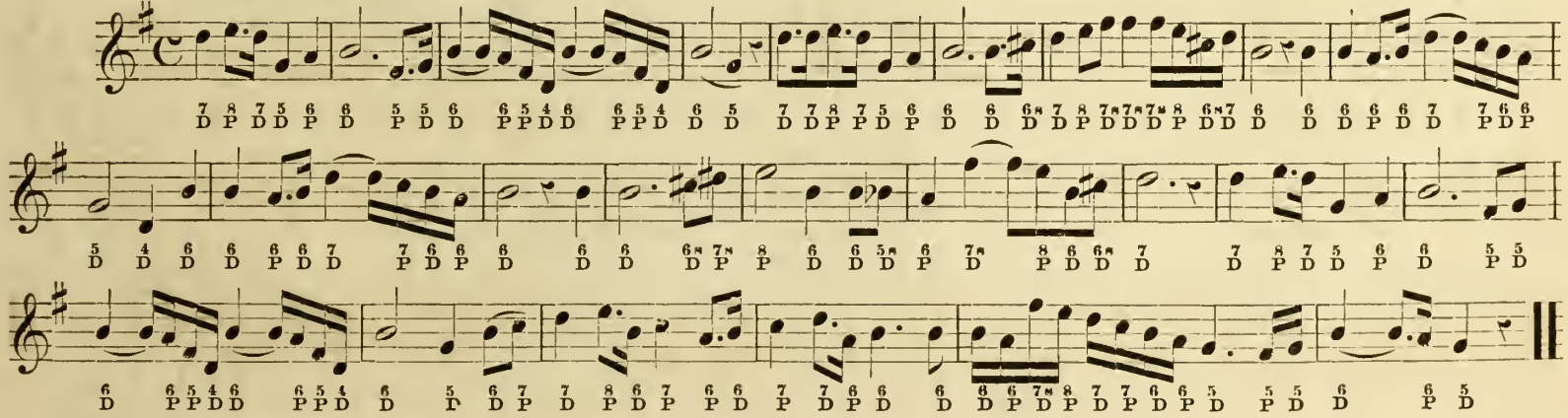
ORIGINAL ARKANSAS TRAVELLER.

D.C.

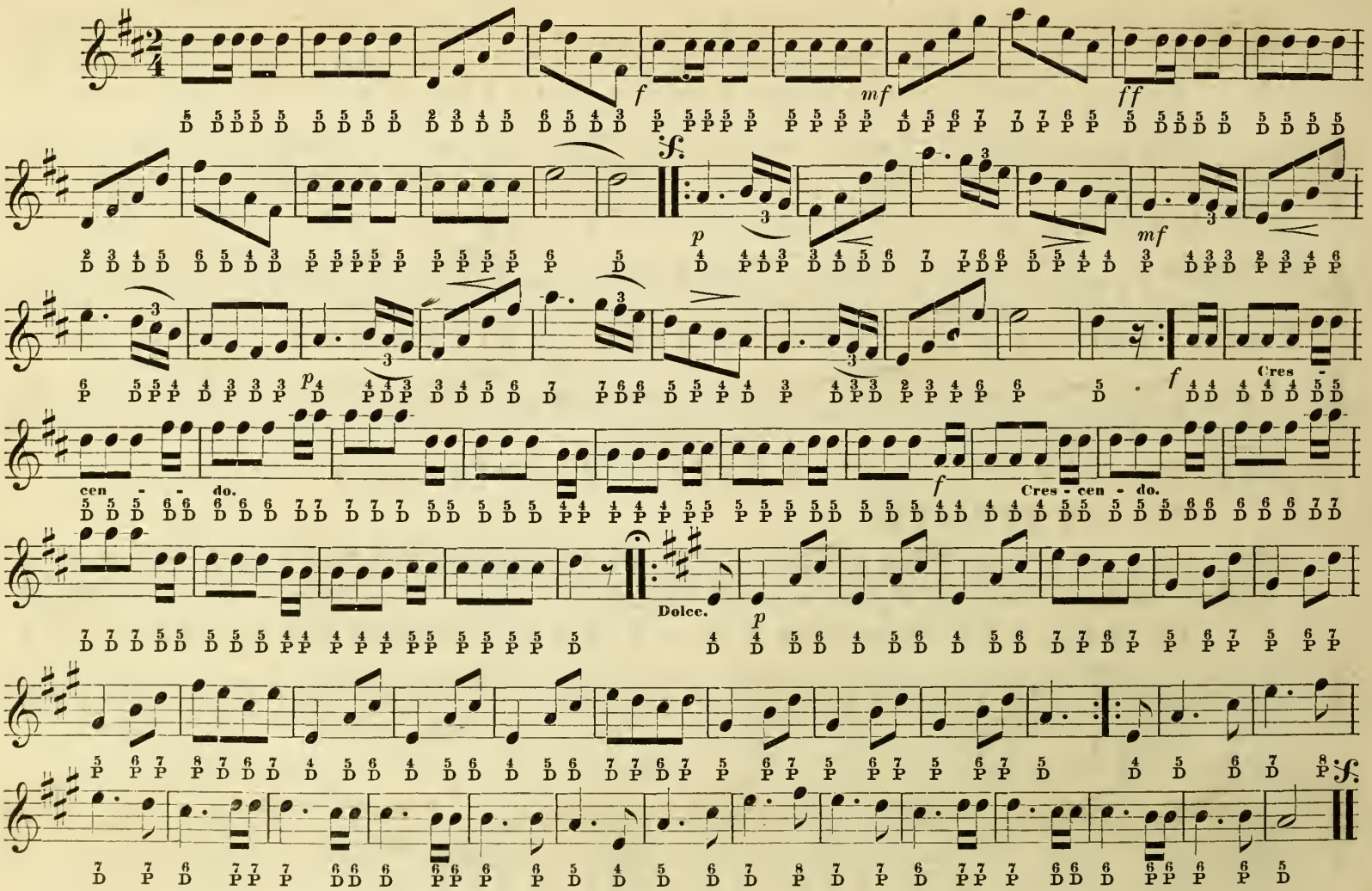
BARCAROLE.



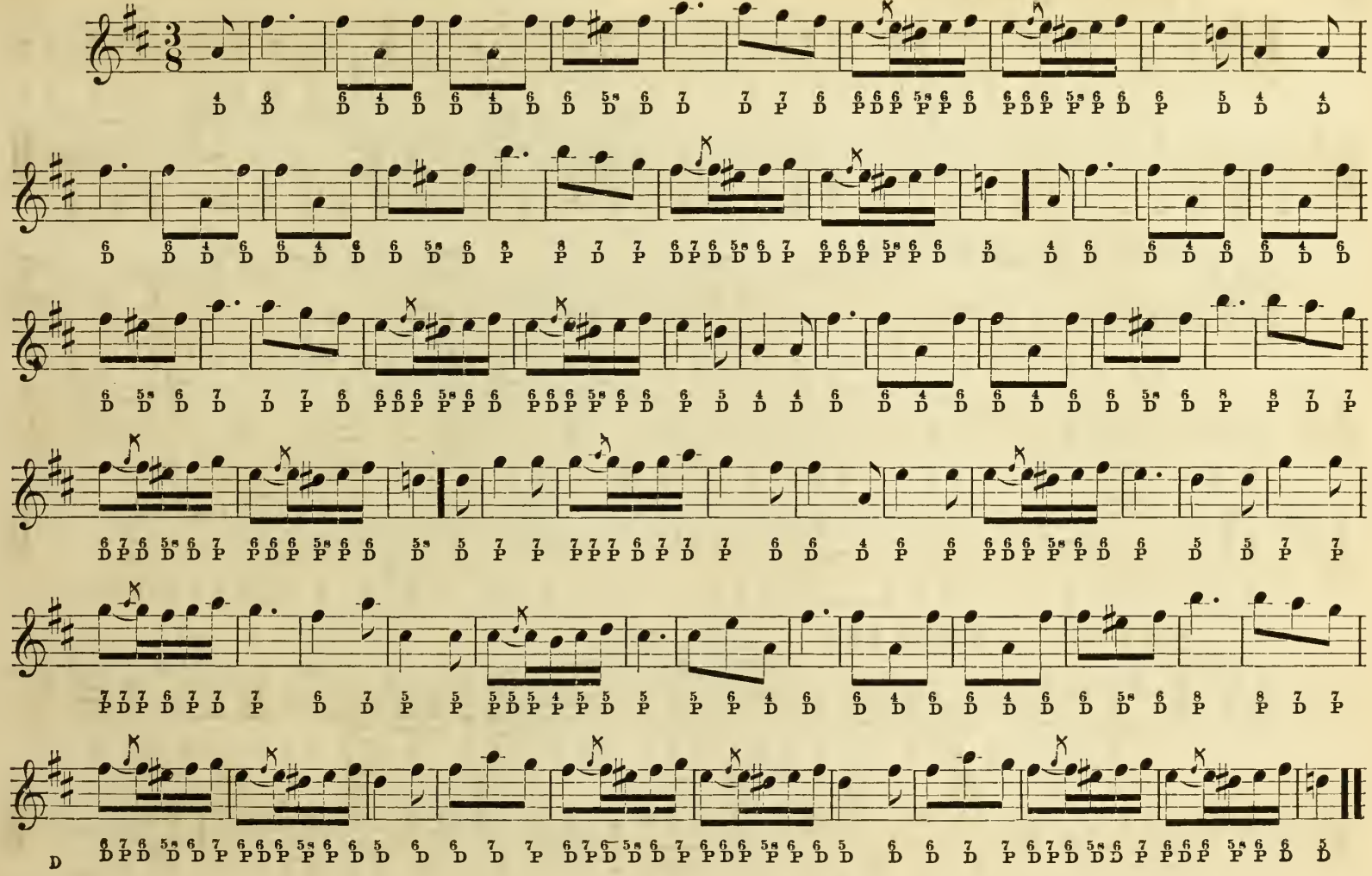
STILL IN MY DREAMS.



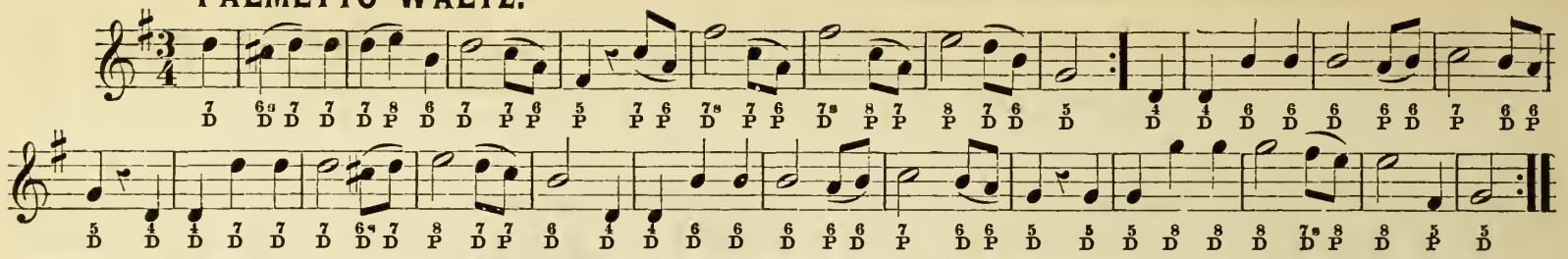
PRIZE BANNER QUICKSTEP.



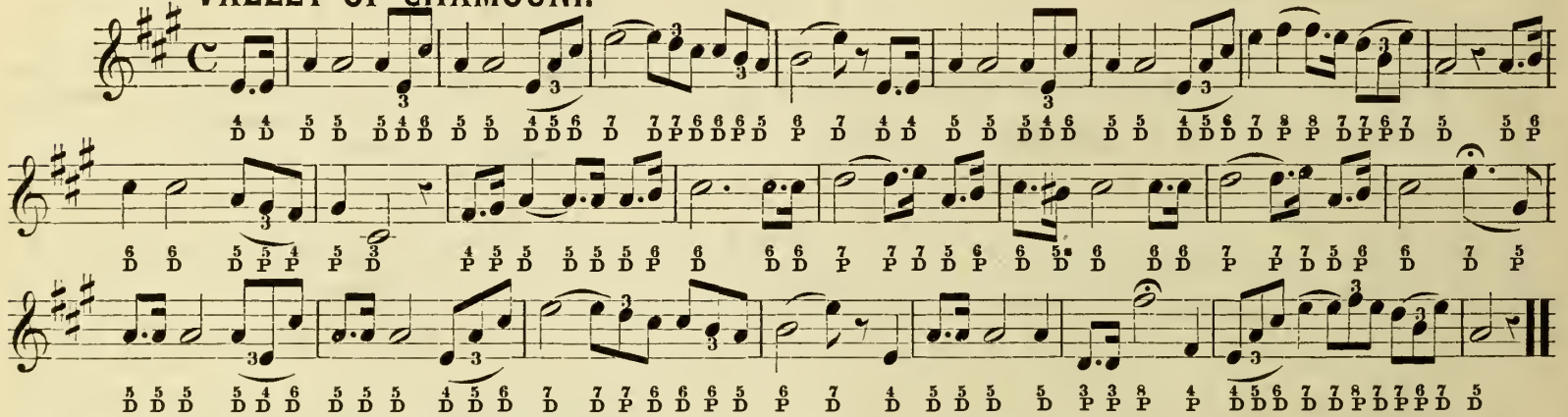
BRINDISI. (FROM TRAVIATA.)



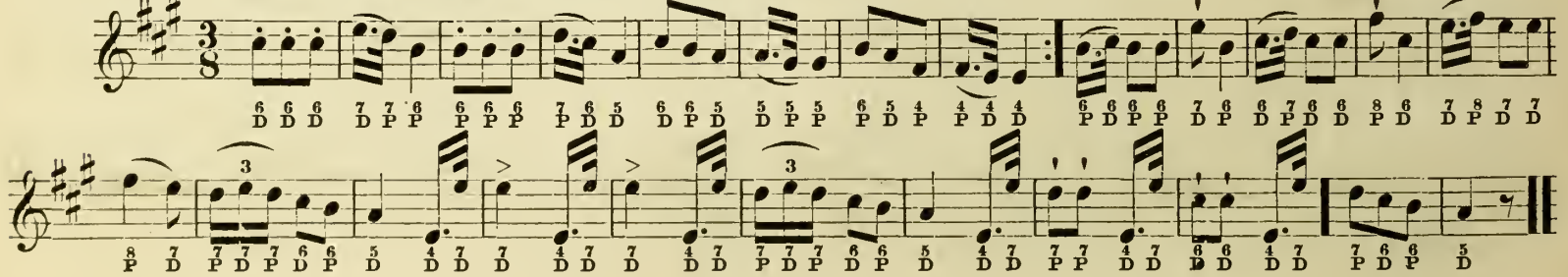
PALMETTO WALTZ.



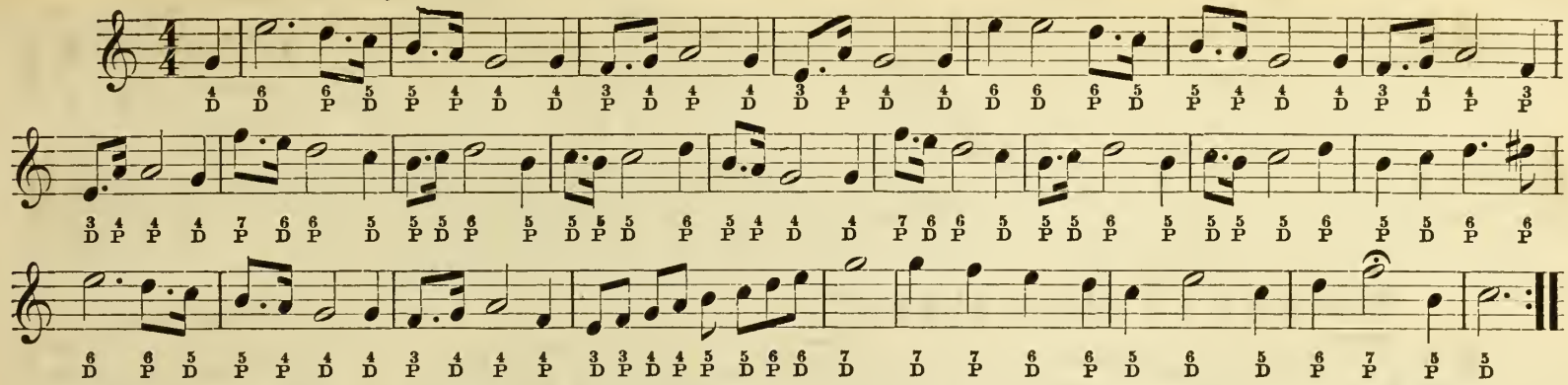
VALLEY OF CHAMOUNI.



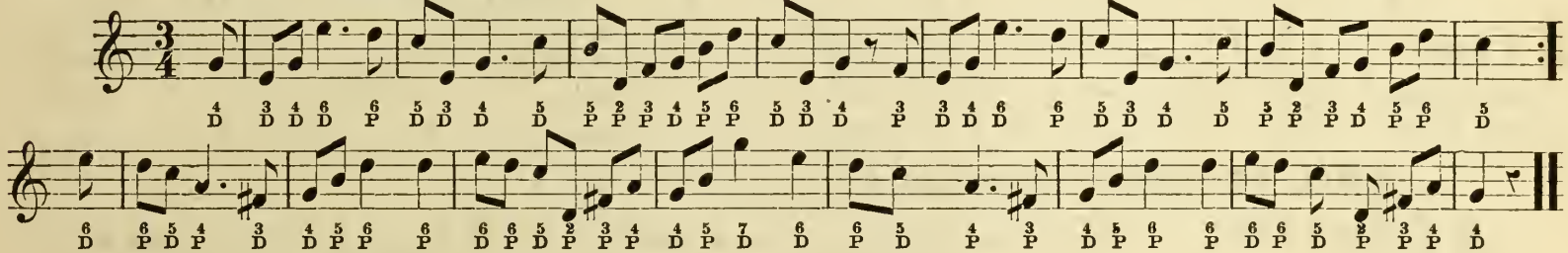
OVER THE SUMMER SEA. (RIGOLETTO.)



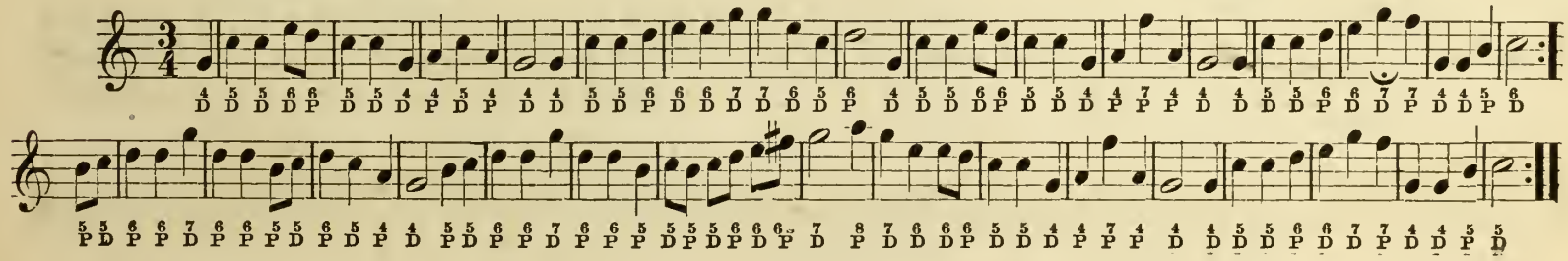
OH, HASTE, CRIMSON MORN.



SILVER LAKE WALTZ.

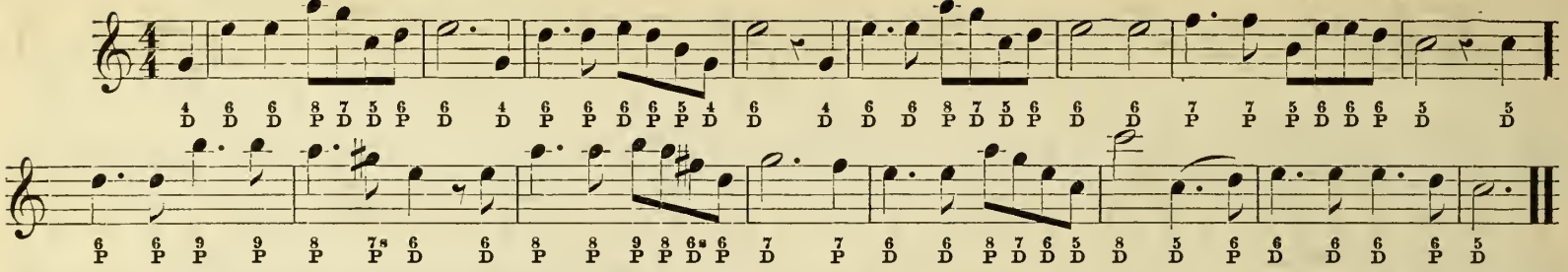


SWEET AFTON.



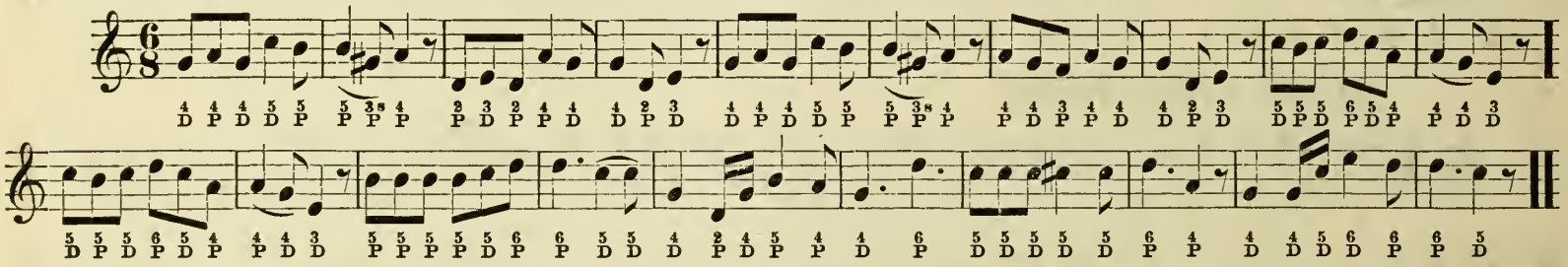
IN HAPPY MOMENTS.

From "Maritana."

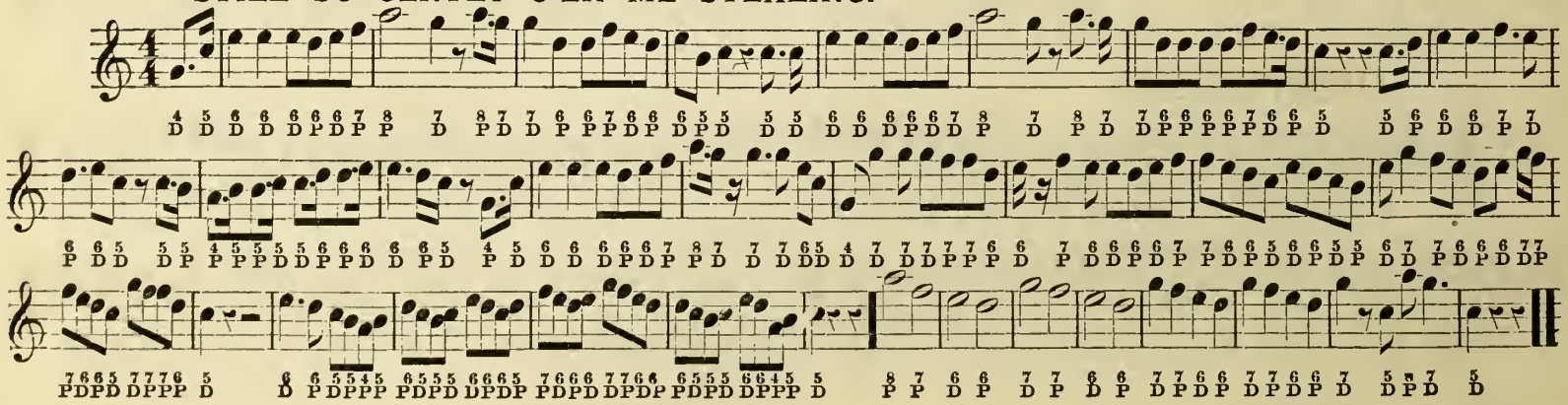


MAKE ME NO GAUDY CHAPLET.

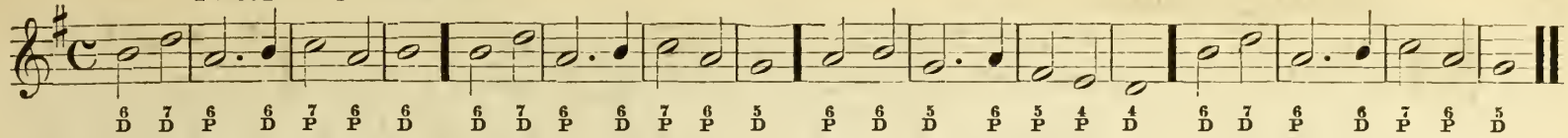
From "Lucretia Borgia."



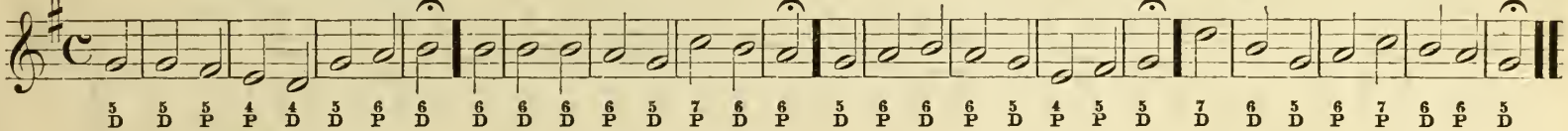
STILL SO GENTLY O'ER ME STEALING.



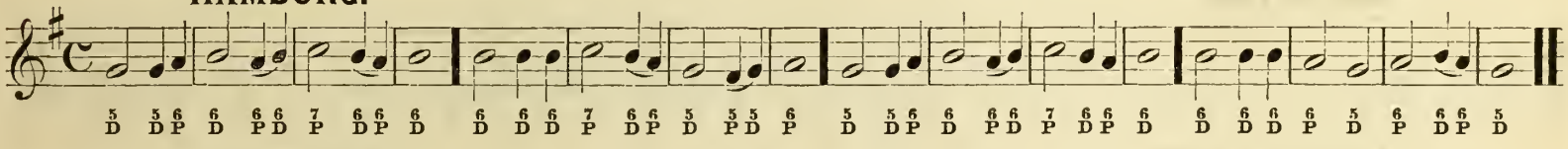
PLEYEL'S HYMN.



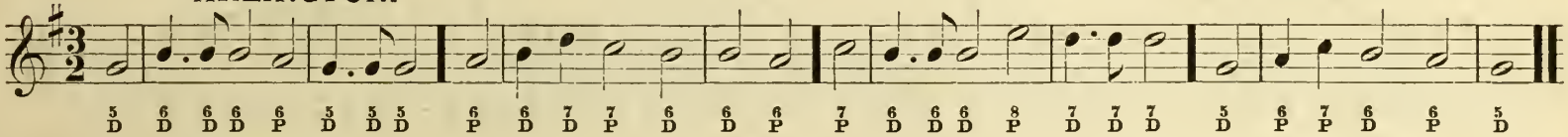
OLD HUNDRED.



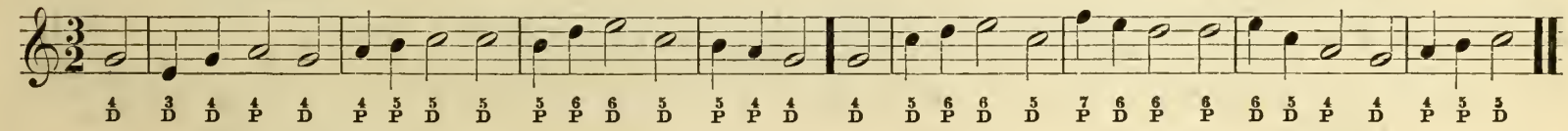
HAMBURG.



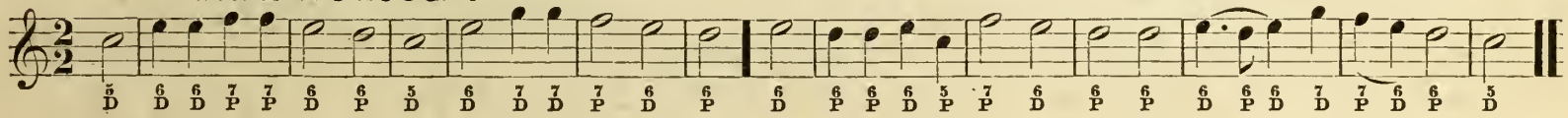
ARLINGTON.



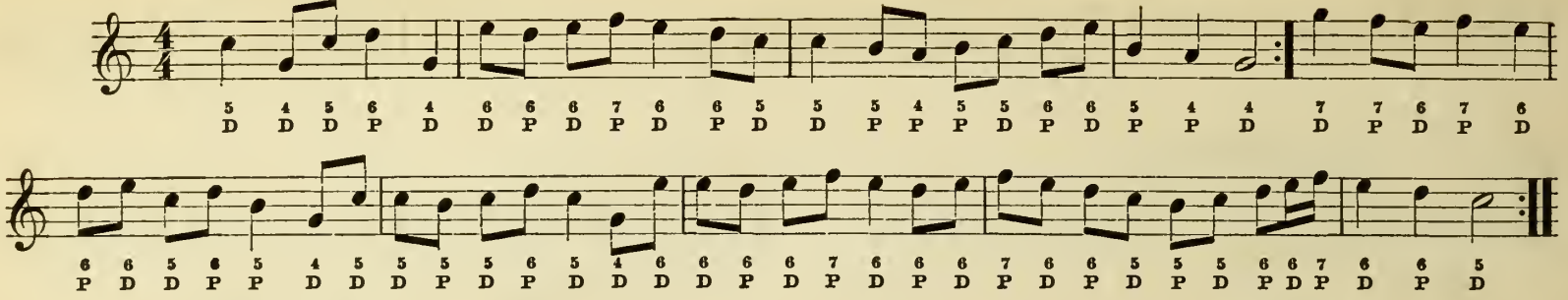
HEBRON.



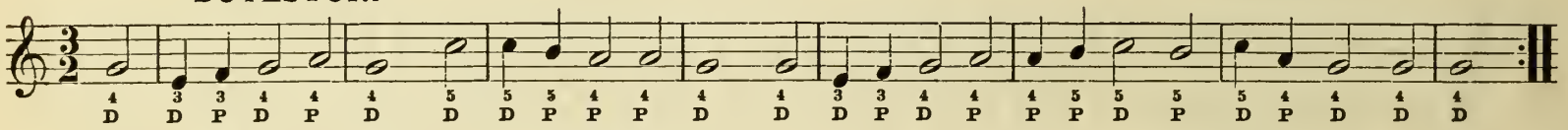
PETERBOROUGH.



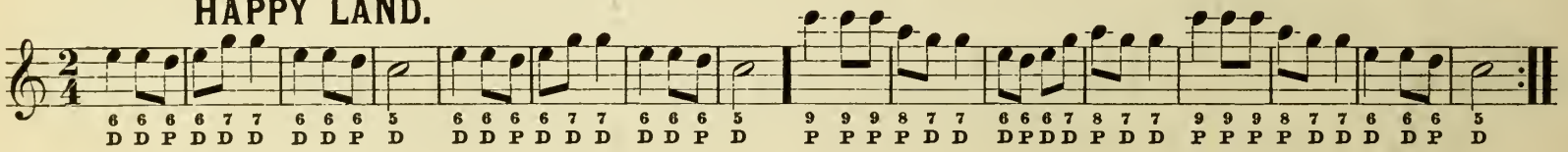
ADESTE FIDELES.



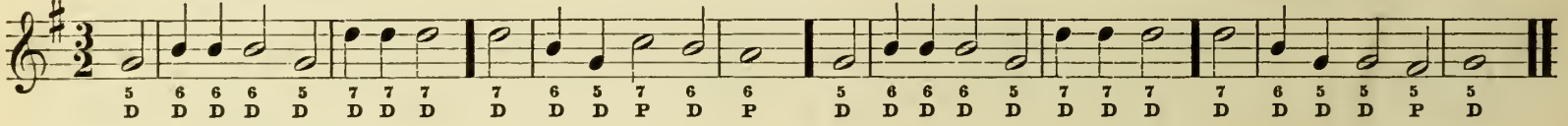
BOYLSTON.



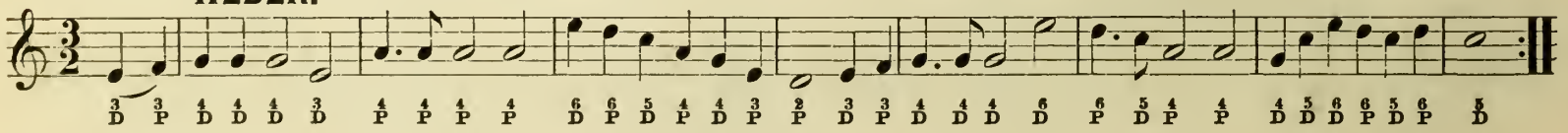
HAPPY LAND.



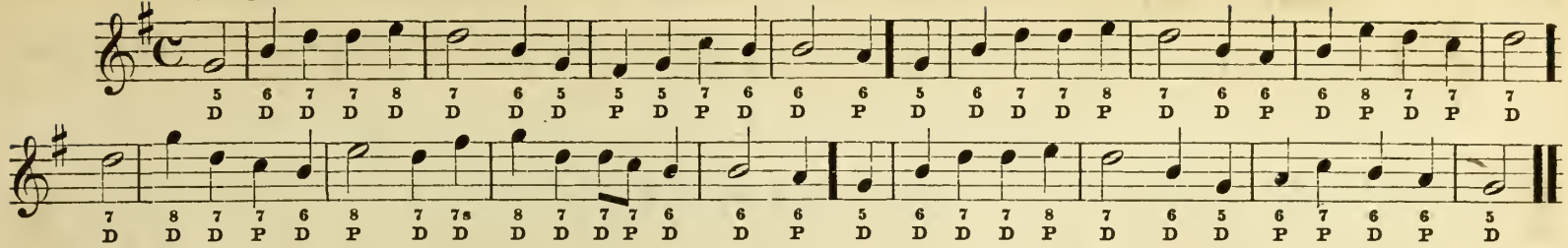
MARLOW.



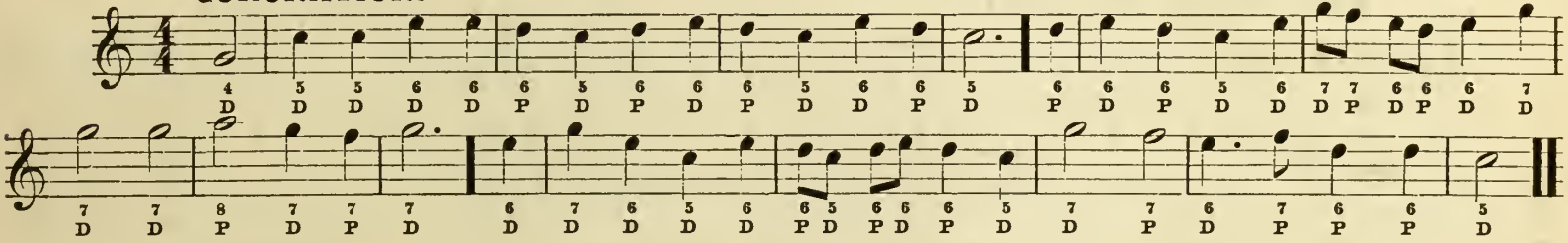
HEBER.



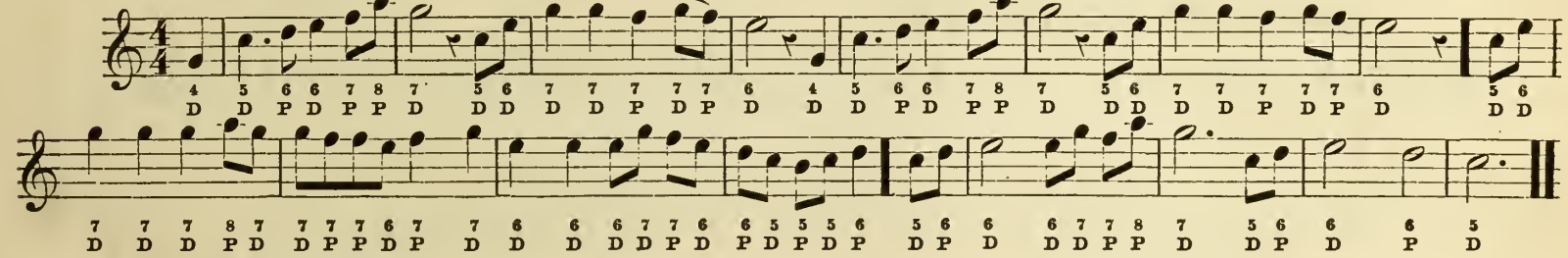
FROM GREENLAND'S ICY MOUNTAINS.



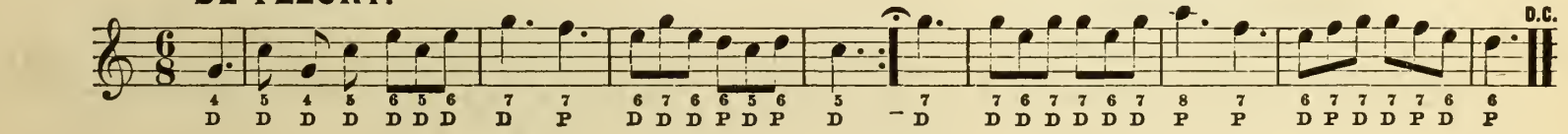
CORONATION.



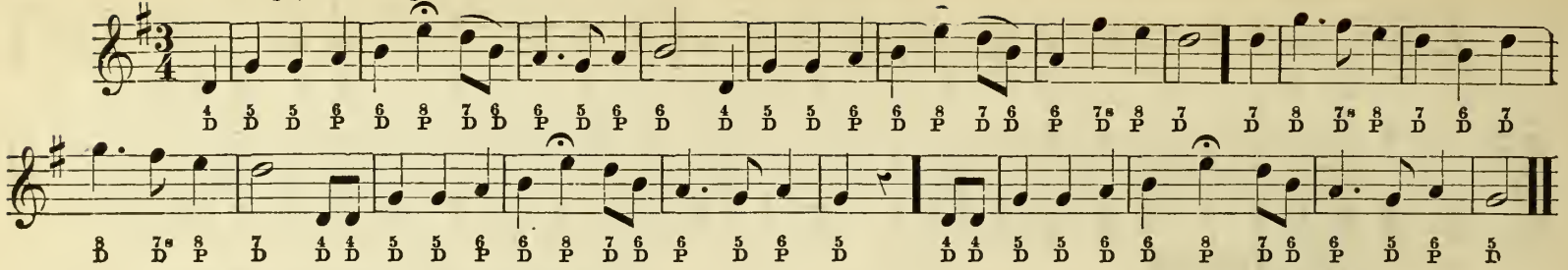
LISCHER.



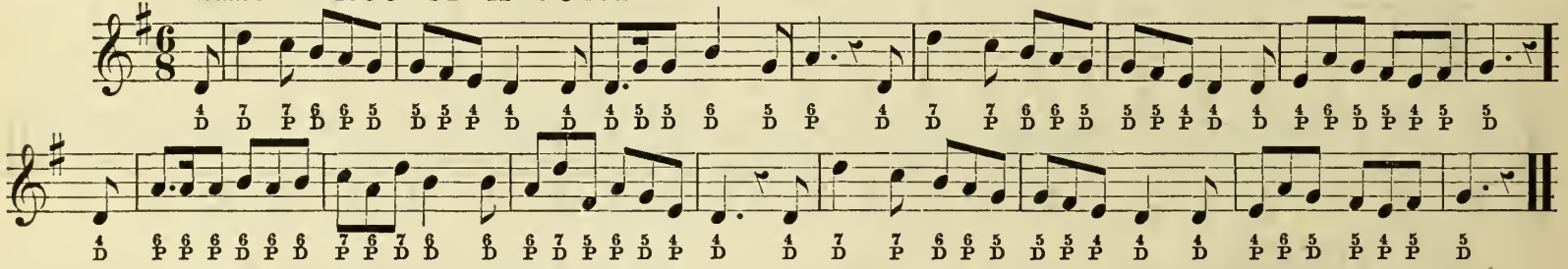
DE FLEURY.



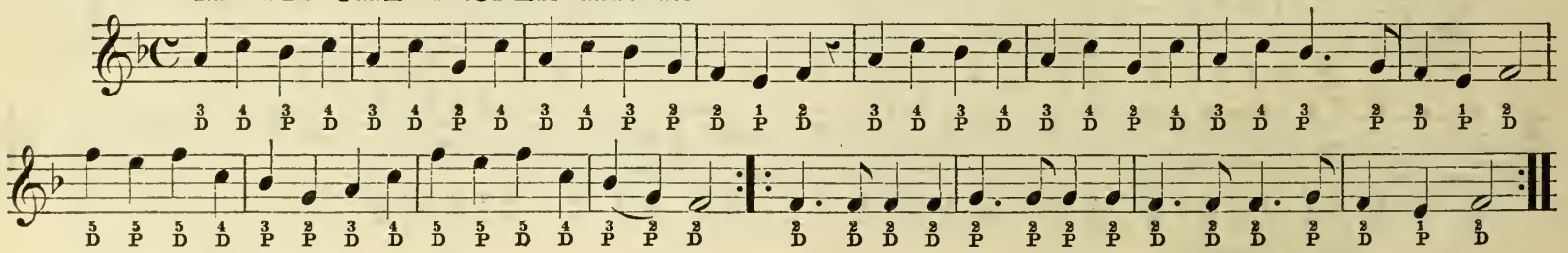
I WOULD NOT LIVE ALWAY.



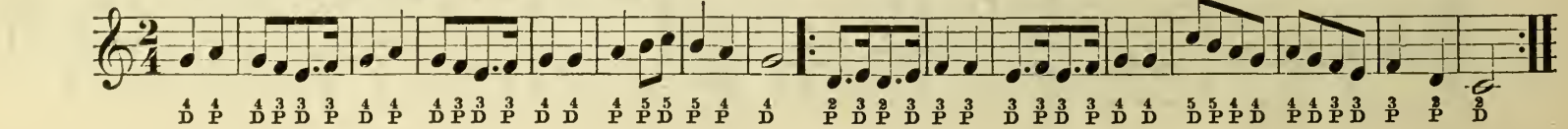
THE WINGS OF A DOVE.



HARK! THE VESPER HYMN.



SICILIAN HYMN.



Selections of New and Popular Ballads.

LULU IS OUR DARLING.

Lively. Symphony.

6 5 5 4 4 4 4 3 2 5 4 3 5 6 5 5 4 4 4 4 3 4 6 6 5
D D D P P D D P P P D D D D D D P P D D P D D P D

6 5 5 4 4 4 4 3 2 5 4 3 5 6 5 5 4 4 4 4 3 4 6 6 5
D D D P P D D P P P D D D D D D P P D D P D D P D
Lu - lu is our dar - ling pride, Lu - lu bright, Lu - lu gay, Danc-ing light - ly at our side, All the live - long day.

D. C.

7 4 6 6 6 4 5 5 4 4 5 5 6 7 4 6 6 6 4 5 5 2 5 4 4
P D P P D D D P P D P D D P D P P D D D P P P P D
Not a bird that wings the air, Soar - ing to the sun,..... Free - er is from 'ev' - ry care, Than our dar - ling one.

Symphony. D. C.

7 4 6 6 6 4 5 5 4 4 5 5 6 6 7 4 6 6 6 4 5 5 2 5 4 4 7
P D P P D D D P P D P D P D P D P P D D D P P P P D P

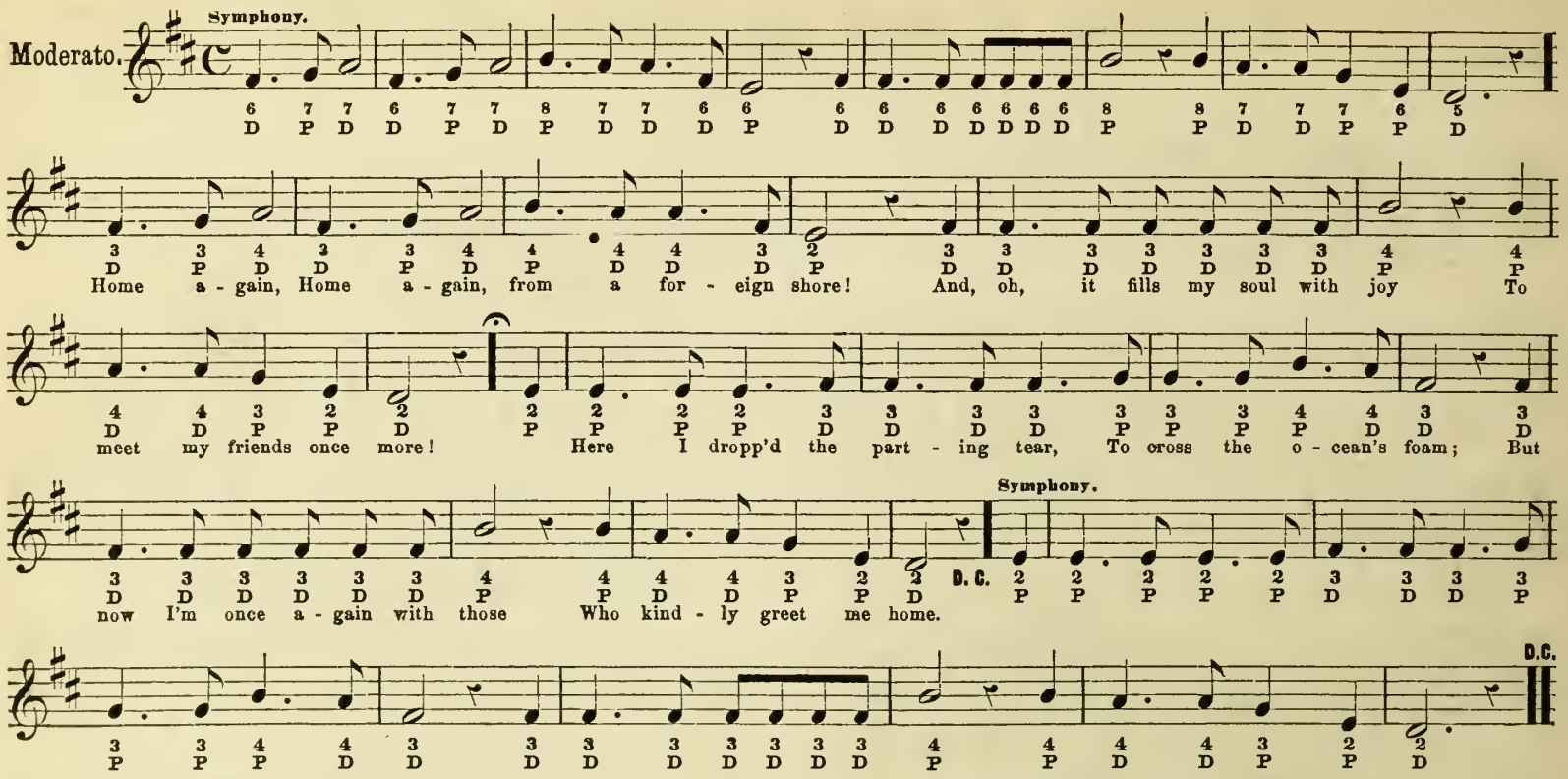
2 As the flowers of early spring
Seem more gay, seem more bright,
As their perfume first they fling
Fragrant at our feet,
So, though others loved there be,
Blooming in our bower,
Lulu wins our hearts, for she
Is our loveliest flower.

3 When the clouds of trouble come,
Lulu soothes all our care:
Ah! how dark would be our home
Were not Lulu there!
Lulu, with her sunny smiles,
Cheering every heart,
Till each trouble she beguiles,
And the clouds depart.

NOTE.—For those who do not wish to sing, these songs are so arranged that the tune can be played in full by performing the first and last symphonies.

HOME AGAIN.

M. S. PIKE.



2 Happy hearts, happy hearts,
With mine have laugh'd in glee,
But, oh, the friends I loved in youth
Seem happier to me.
And if my guide should be the fate
Which bids me longer roam,
But death alone can break the tie
That binds my heart to home.

3 Music sweet, music soft,
Lingers round the place,
And, oh, I feel the childhood charm
That time cannot efface:
Then give me but my homestead roof,
I'll ask no palace dome.
For I can live a happy life
With those I love at home.

DARLING NELLY GRAY.

B. R. HANBY.

Moderato.

Symphony.

1. There's a low, green val - ley on the old Ken - tuck - y shore, Where I
2. When the moon had climb'd the mountain, and the stars were shin-ing too, Then I'd

whiled ma - ny hap - py hours a - way, A sit - ting and a sing - ing by the lit - tle cot - tage door Where lived my dar - ling Nel - ly
take my dar - ling Nel - ly Gray, And we'd float down the riv - er in my lit - tle red ca - noe, While my ban - jo sweet - ly I would

Chorus.

play.
Gray. Oh, my poor Nel - ly Gray, they have tak - en thee a - way, And I'll nev - er see my dar - ling a - ny more. I'm

Symphony.

sit - ting by the riv - er, and I'm weep-ing all the day, For you've gone from the old Ken - tuck - y shore.

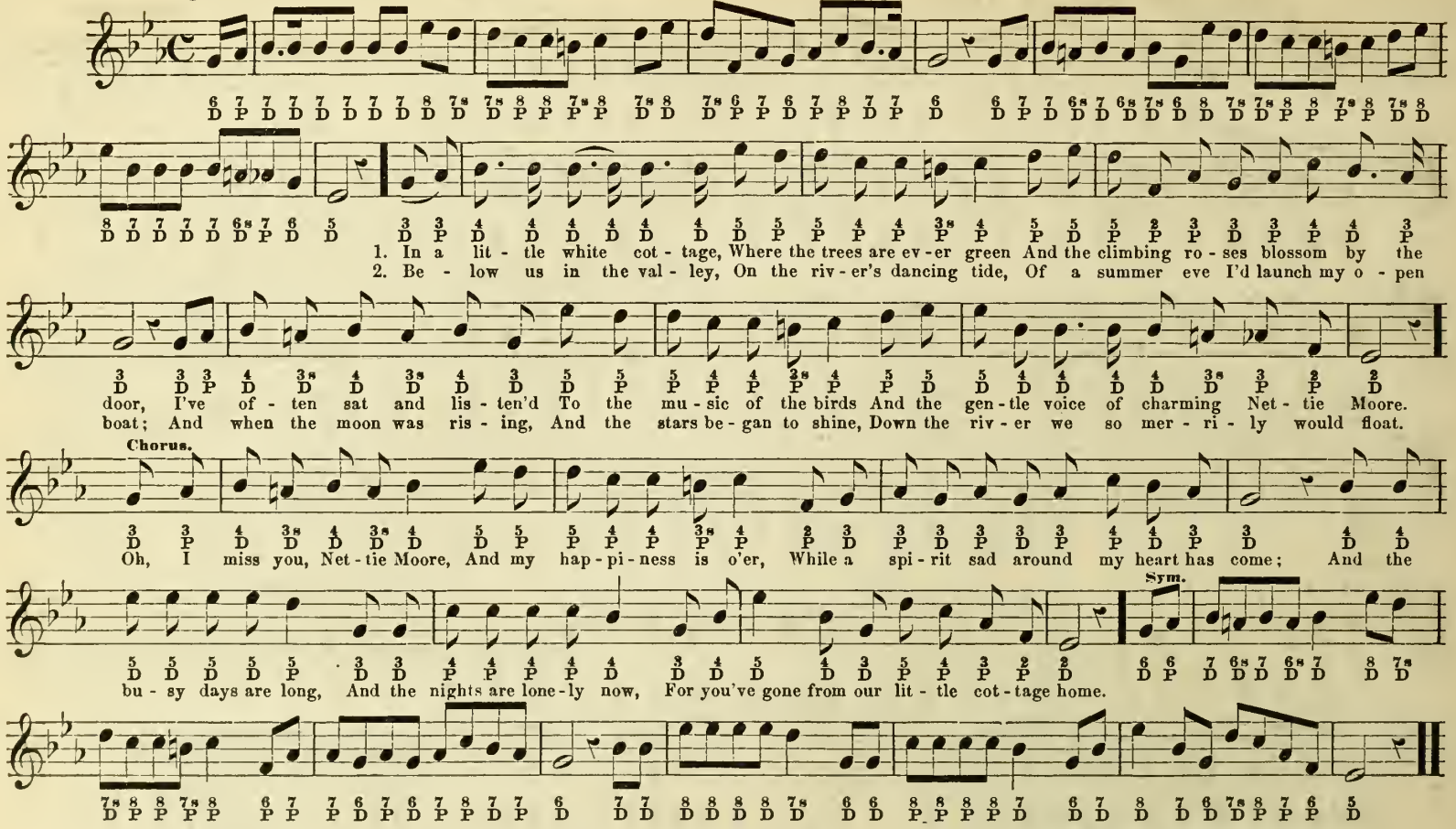
3 One night I went to see her, but "she's gone," the neighbors say,
The white man bound her with his chains!
They have taken her to Georgia, for to wear her life away,
As she toils in the cotton and the cane. CHORUS.

4 My canoe is under water, and my banjo is unstrung,
I'm tired of living any more;
My eyes shall look downward, and my song shall be unsung,
While I stay on the old Kentucky shore. CHORUS.

5 My eyes are getting blinded, and I cannot see my way:
Hark! there's somebody knocking at the door:
Oh, I hear the angels calling, and I see my Nelly Gray.
Farewell to the old Kentucky shore.

Chorus to last verse. Oh, my darling Nelly Gray, up in heaven there they say
That they'll never take you from me any more:
I'm a coming, coming, coming, as the angels clear the way;
Farewell to the old Kentucky shore.

GENTLE NETTIE MOORE.

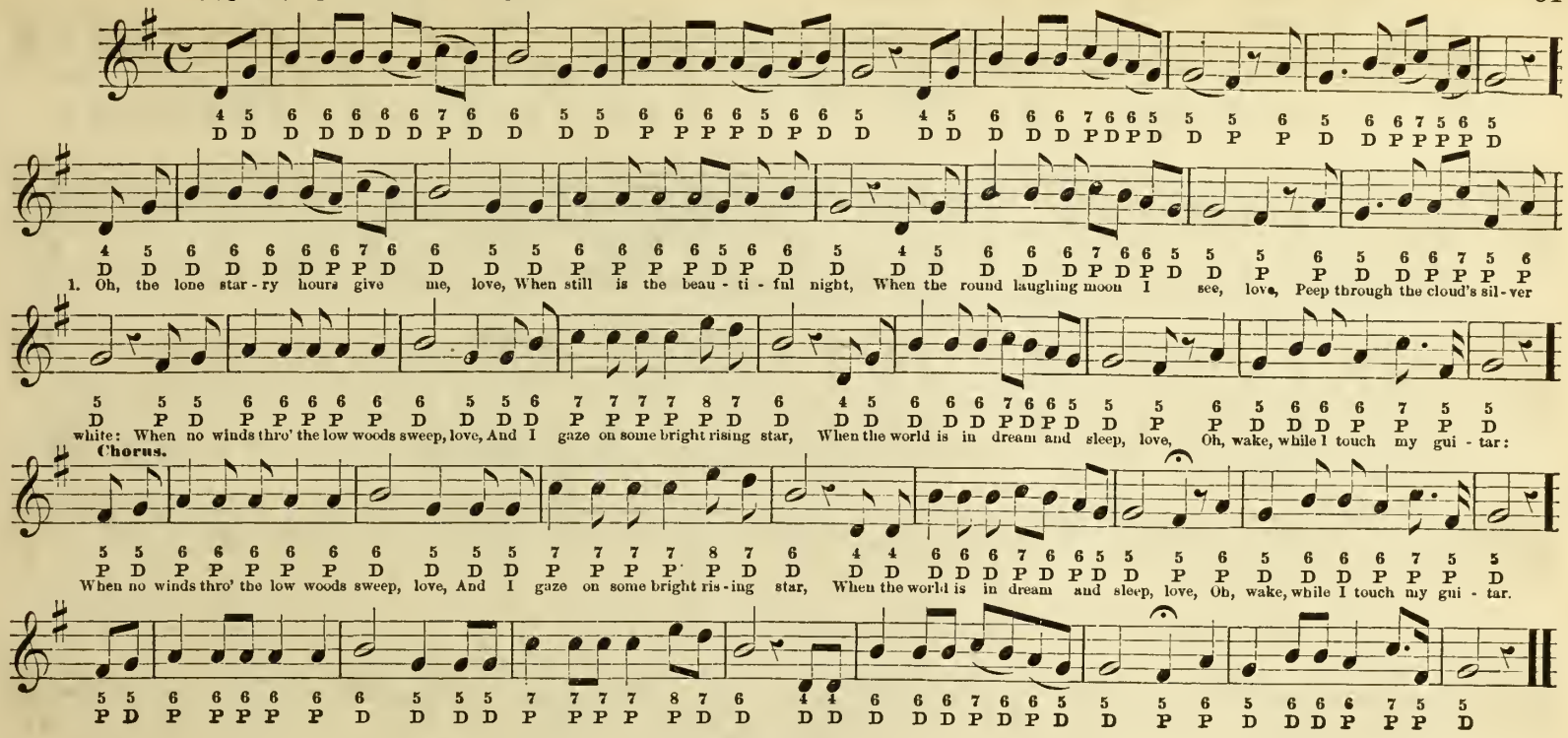


3 And often in the autumn,
Ere the dew had left the lawn,
We would wander o'er the fields far away:
But those moments have departed,
Gentle Nettie too is gone,
And no longer sweetly with her can I stray. *Chorus.*

4 Since the time that you departed,
I have long'd from earth to rise
And join the happy angels gone before:
I cannot now be merry,
For my heart is full of woe,
Ever pining for my gentle Nettie Moore. *Chorus.*

5 You are gone, darling Nettie,
I have mourn'd you many a day,
But I'll wipe all the tears from my eyes;
For as soon as life is past,
I shall meet you once again,
In heaven, darling, up above the skies. *Chorus.*

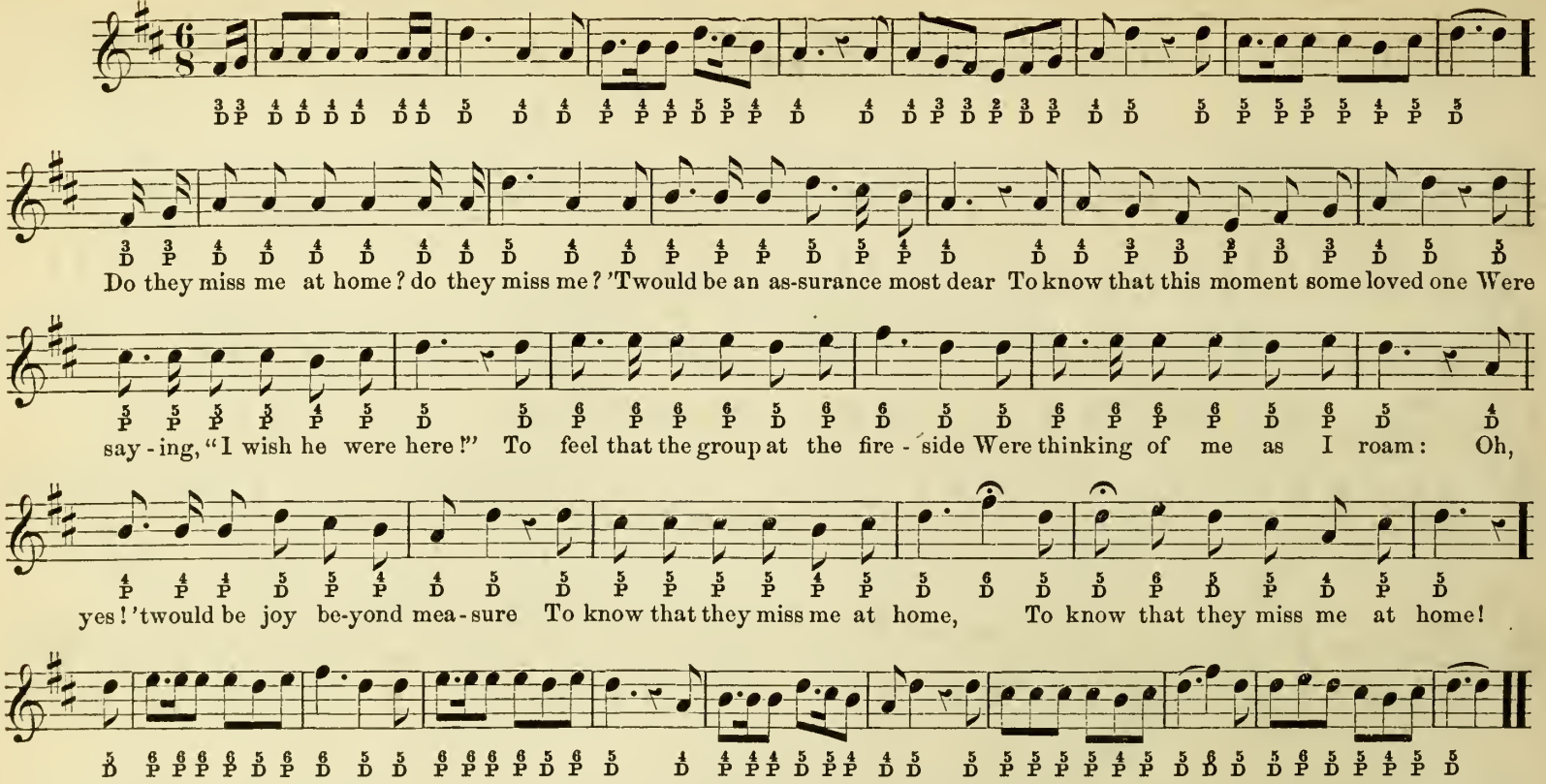
LONE STARRY HOURS.



SECOND VERSE.

Till the red rosy morn grows bright, love,
  Far away o'er the distant sea,
Till the stars cease their gentle light, love,
  Will I wait for a welcome from thee:
And, oh, if that pleasure is mine, love,
  We will wander together afar:
My heart shall be thine, thine mine, love;
  Then wake, while I touch my guitar.
CHORUS.—And, oh, if that pleasure, etc.

DO THEY MISS ME AT HOME?

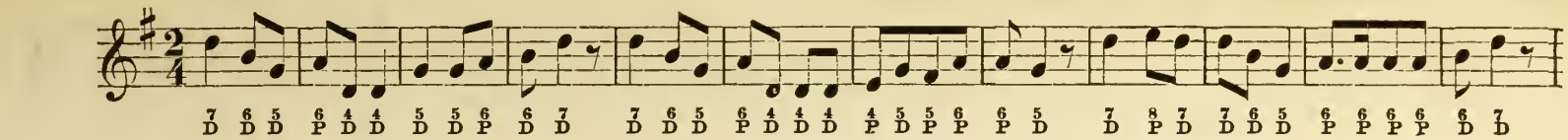


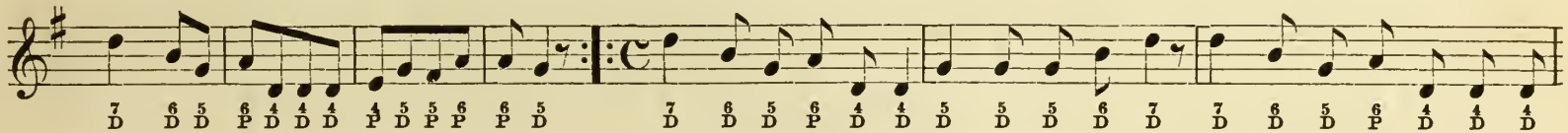
2 When twilight approaches,—the season
That ever is sacred to song,—
Does some one repeat my name over,
And sigh that I tarry so long?
And is there a chord in the music
That's miss'd when my voice is away,
And a chord in each heart that awaketh
Regret at my wearisome stay?

3 Do they set me a chair near the table
When evening's home pleasures are nigh,
When the candles are lit in the parlor,
And the stars in the calm azure sky?
And when the "good-nights" are repeated,
And all lay them down to their sleep,
Do they think of the absent, and waft me
A whisper'd "Good-night!" while they weep?

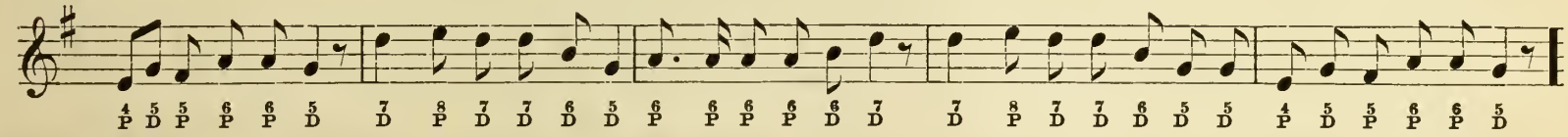
4 Do they miss me at home?—do they miss me,
At morning, at noon, or at night?
And lingers one gloomy shade round them
That only my presence can light?
Are joys less invitingly welcome
And pleasures less hale than before
Because one is miss'd from the circle,
Because I am with them no more?

BLUE JUNIATA.

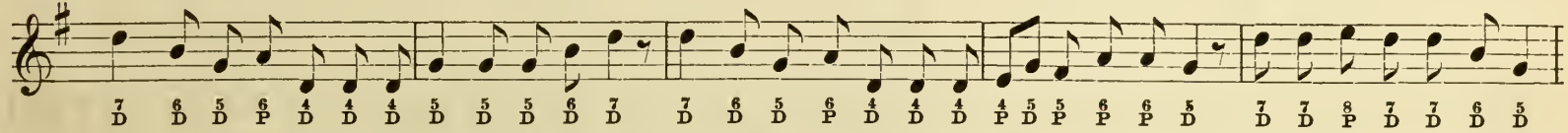




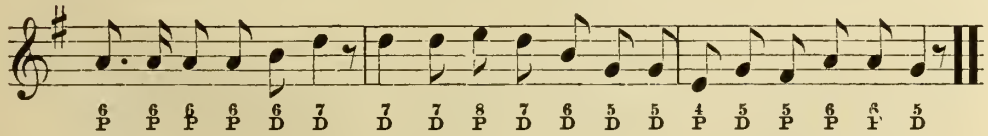
Wild roved an In - dian girl, Bright Al - fa - ra - ta, Where sweep the wa-ters Of the



blue Ju - ni - a - ta; Swift as an an - te-lope Thro' the forest go-ing, Loose were her jet - ty locks, In wa - vy tress-es flow-ing.



2. Gay was the mountain song Of bright Alfara - ta, Where sweep the waters Of the blue Ju - ni - a - ta. Strong and true my arrows are

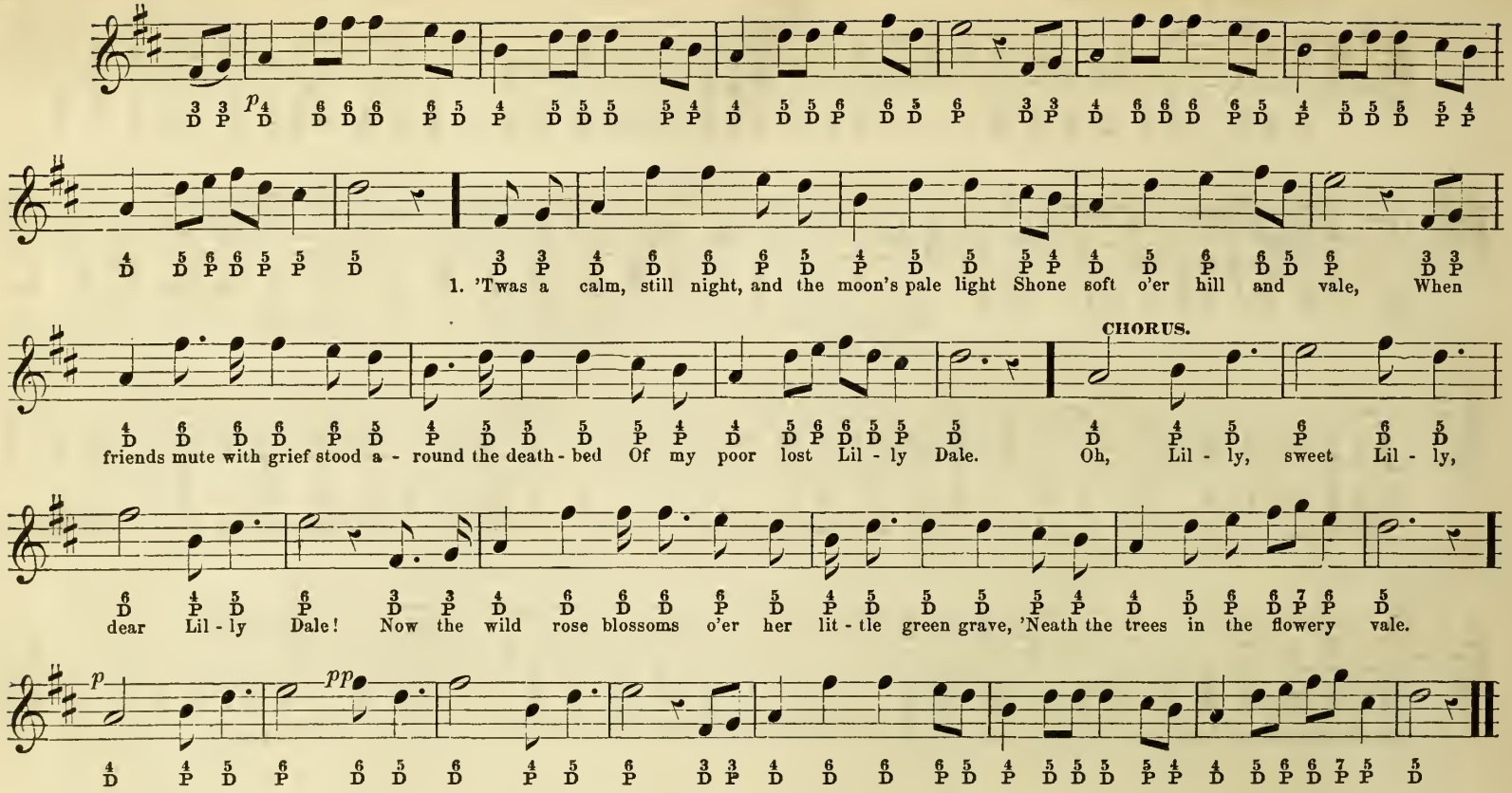


In my painted quiv-er, Swift goes my light canoe Adown the rap-id riv - er.

3 Bold is my warrior good,
The love of Alfarata;
Proud waves his snowy plume
Along the Juniata.
Soft and low he speaks to me,
And then his war-cry sounding,
Rings his voice in thunder loud
From height to height resounding.

4 So sang the Indian girl,
Bright Alfarata;
Where sweep the waters
Of the blue Juniata.
Fleeting years have borne away
The voice of Alfarata;
Still sweeps the river on,
Blue Juniata.

LILLY DALE.



SECOND VERSE.

Her cheeks, that once glow'd with the rose tint of health,
By the hand of disease had turn'd pale,
And the death-damp was on the pure white brow
Of my poor lost Lilly Dale.
Chorus.—Oh, Lilly, &c.

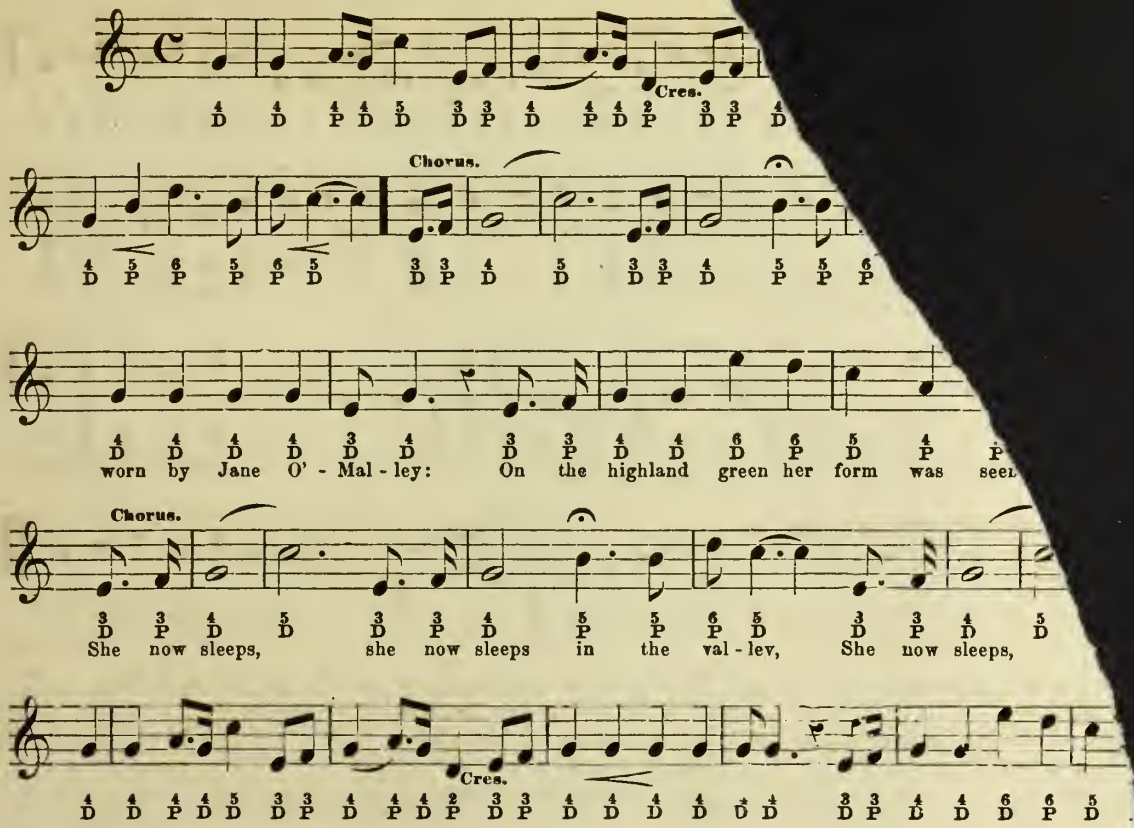
THIRD VERSE.

"I go," she said, "to the land of rest;
And, ere my strength shall fail,
I must tell you where, near my own loved home,
You must lay poor Lilly Dale.
Chorus.—Oh, Lilly, &c.

FOURTH VERSE.

"'Neath the chestnut-tree, where the wild flowers grow,
And the stream ripples forth through the vale,
Where the birds shall warble their songs in spring,
There lay poor Lilly Dale."
Chorus.—Oh, Lilly, &c.

JANE O'MALLEY.



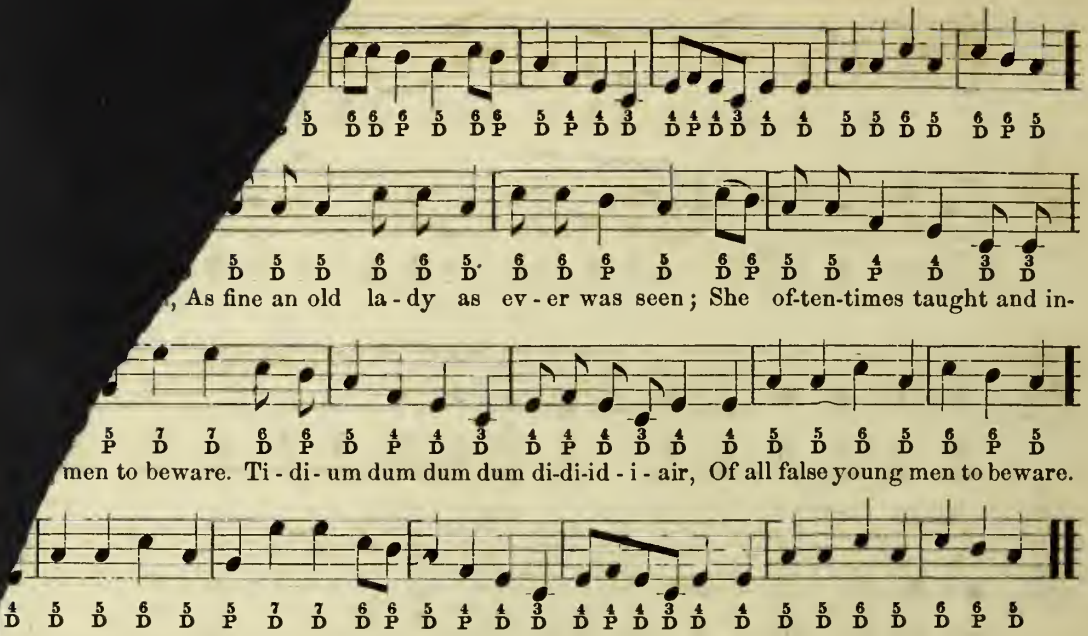
SECOND VERSE.

One year ago, when the sun was low,
Along with Elwyn Ally,
To chat and talk, she took a walk;
But she now sleeps in the valley.
Chorus.—She now sleeps, &c.

THIRD VERSE.

They talk'd of love: she stood above
A rocky cliff with Ally.
Alas! she fell: he could not save,
And she now sleeps in the valley.
Chorus.—She now sleeps, &c.

They sear
Where st
Where the
And she n
Chorus.—

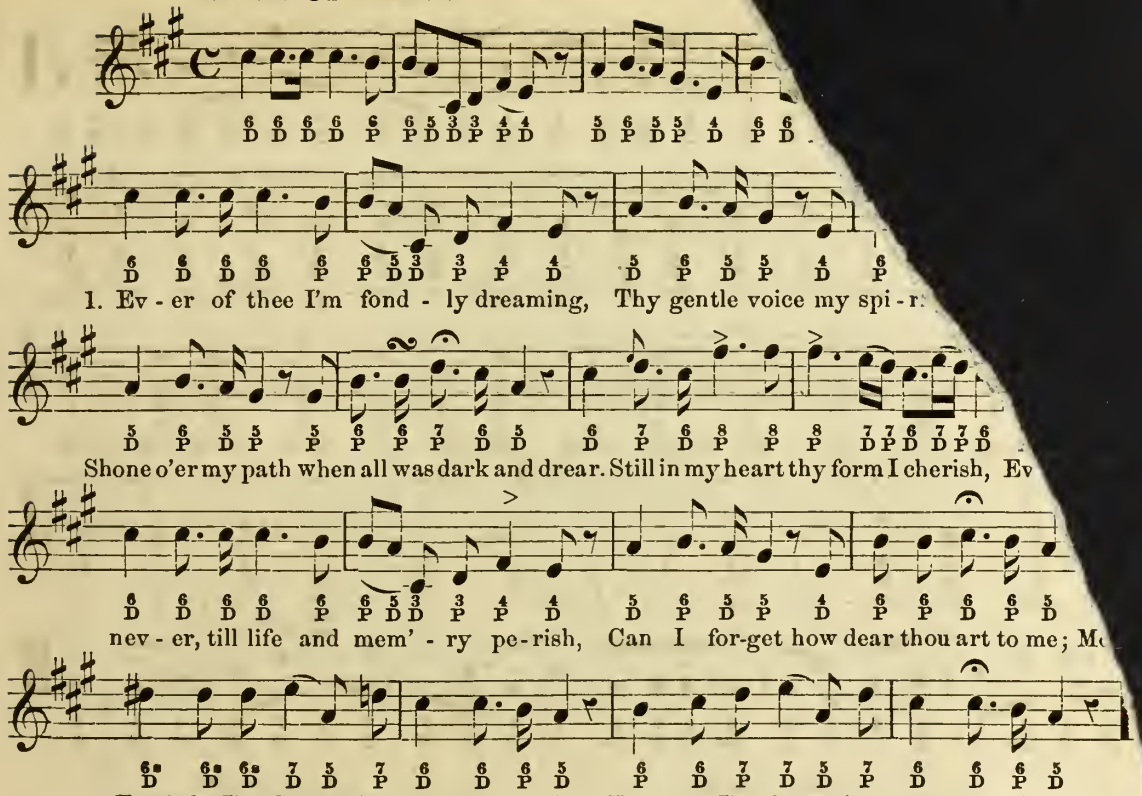


ay, don't you believe,
deceive;
efore you are aware,
dma's care.
id i air,
dma's care.

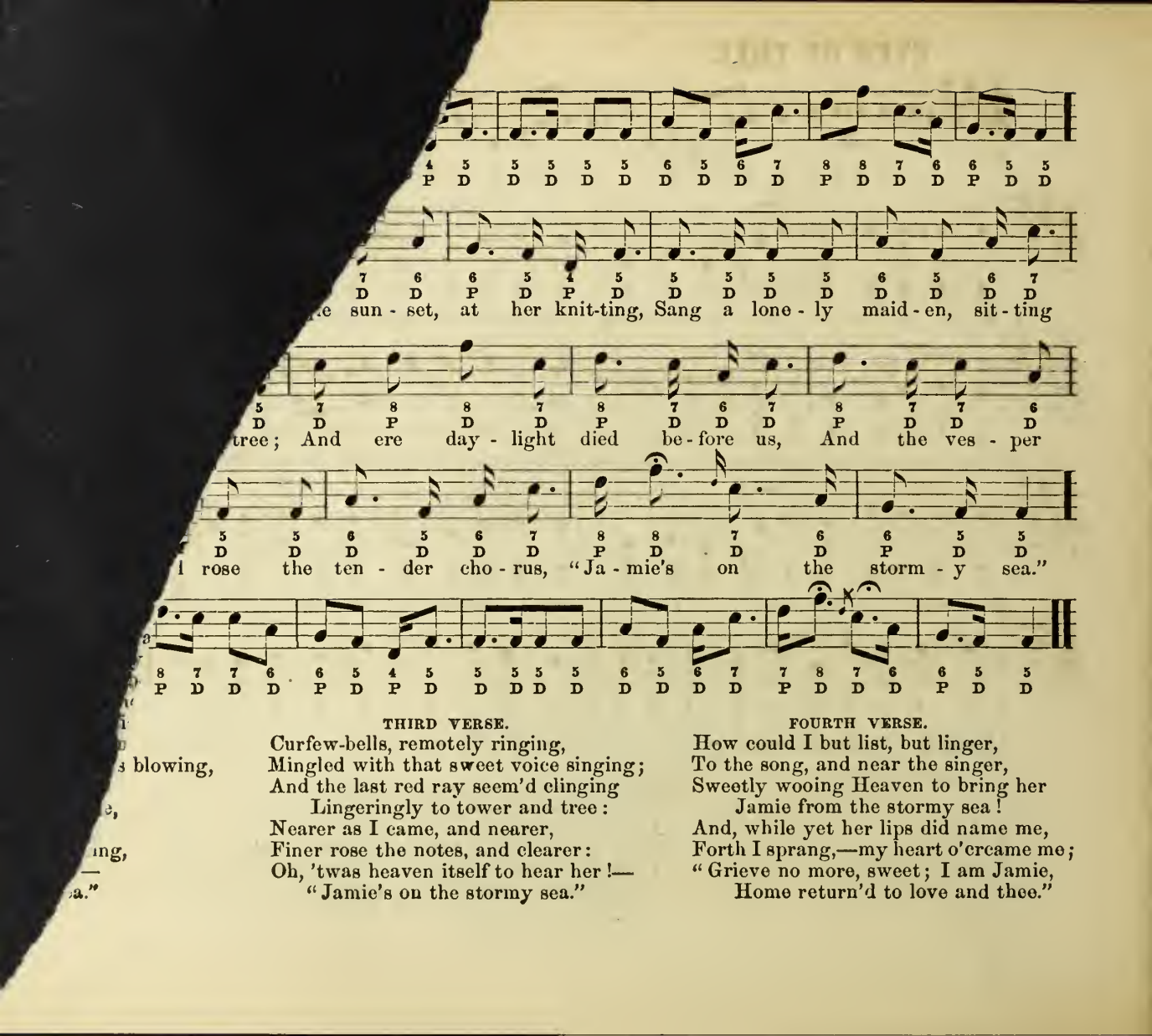
3 The first who came courting was honest young Green,
As fine a young gentleman as ever was seen;
But the words of grandma so rang in my head
I could not attend to one word that he said.
Ti di um dum dum dum di di id i iad,
I could not attend to one word that he said.

4 The next who came courting was young farmer Grove,
With him I engaged in bonds of joyful love;
Such sweet and truthfnl love you need never be afraid,
For 'tis better to be married than to die an old maid.
Ti di um dum dum dum di di id i aid,
For 'tis better to be married than to die an old maid.

EVER OF THEE.



2 Ever of thee, when sad and lonely,
Wandering afar, my soul joy'd to dwell.
Ah! then I felt I loved thee only;
All seem'd to fade before affection's spell
Years have not chill'd the love I cherish,
True as the stars hath my heart been to thee;
Ah! never till, &c.



s blowing,

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a."

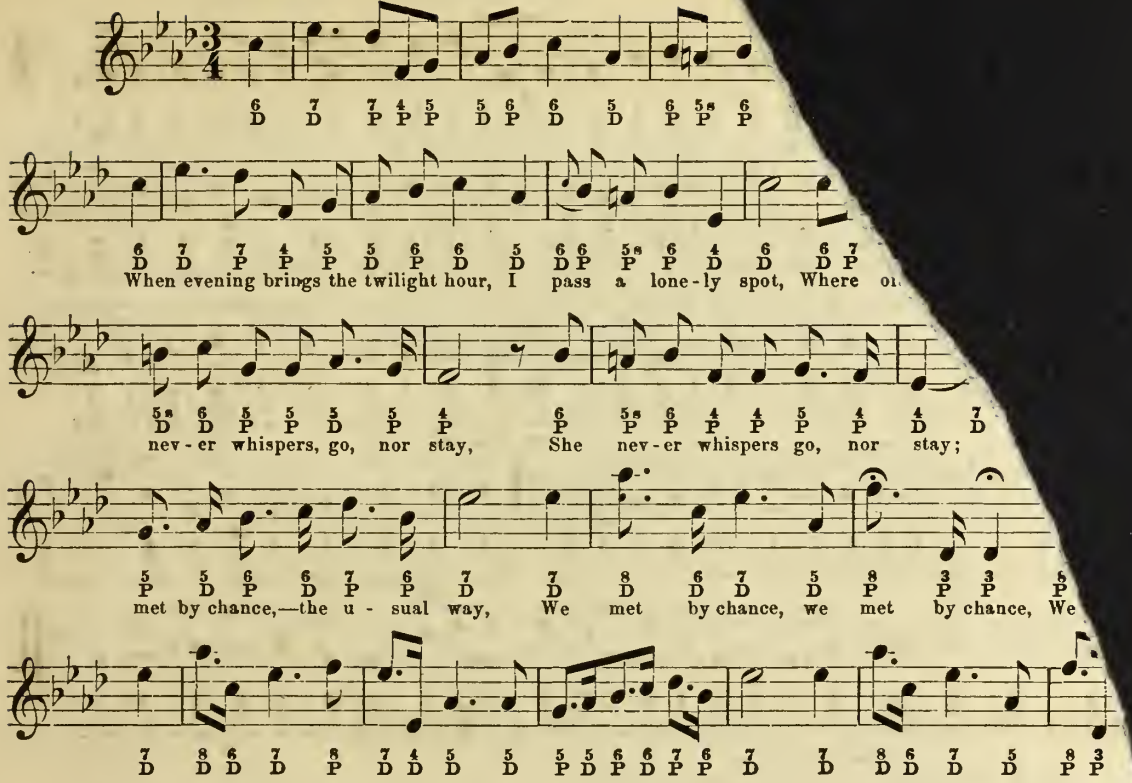
THIRD VERSE.

Curfew-bells, remotely ringing,
Mingled with that sweet voice singing;
And the last red ray seem'd clinging
Lingeringly to tower and tree:
Nearer as I came, and nearer,
Finer rose the notes, and clearer:
Oh, 'twas heaven itself to hear her!—
"Jamie's on the stormy sea."

FOURTH VERSE.

How could I but list, but linger,
To the song, and near the singer,
Sweetly wooing Heaven to bring her
Jamie from the stormy sea!
And, while yet her lips did name me,
Forth I sprang,—my heart o'ercame me;
"Grieve no more, sweet; I am Jamie,
Home return'd to love and thee."

WE MET BY CHANCE.

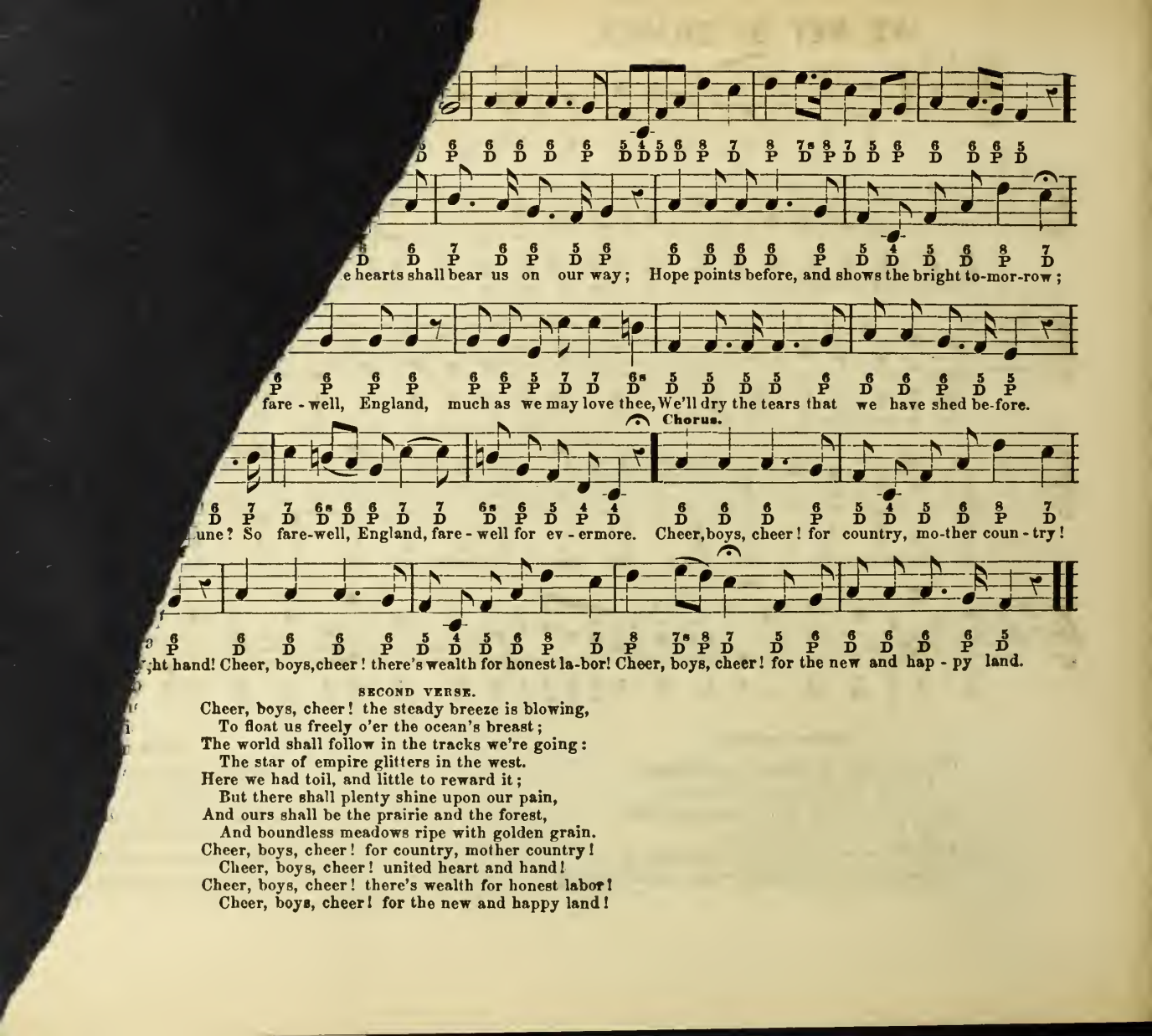


SECOND VERSE.

Once,—how, I cannot well divine,
Unless by chance,—we kiss'd:
I found her lips were close to mine,
So I could not resist;
||: As neither whisper'd yea nor nay, :||
||: They met by chance,—the usual way. :||

THIR

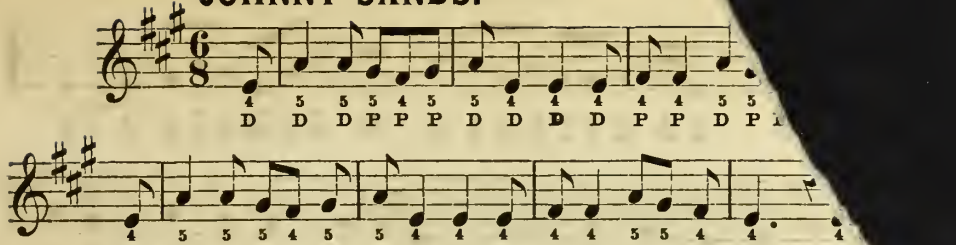
The roses, wh
Impart what
They sigh, and
But never whi
||: Our love is mutua
||: Though neither



SECOND VERSE.

Cheer, boys, cheer! the steady breeze is blowing,
  To float us freely o'er the ocean's breast;
The world shall follow in the tracks we're going:
  The star of empire glitters in the west.
Here we had toil, and little to reward it;
  But there shall plenty shine upon our pain,
And ours shall be the prairie and the forest,
  And boundless meadows ripe with golden grain.
Cheer, boys, cheer! for country, mother country!
  Cheer, boys, cheer! united heart and hand!
Cheer, boys, cheer! there's wealth for honest labor!
  Cheer, boys, cheer! for the new and happy land!

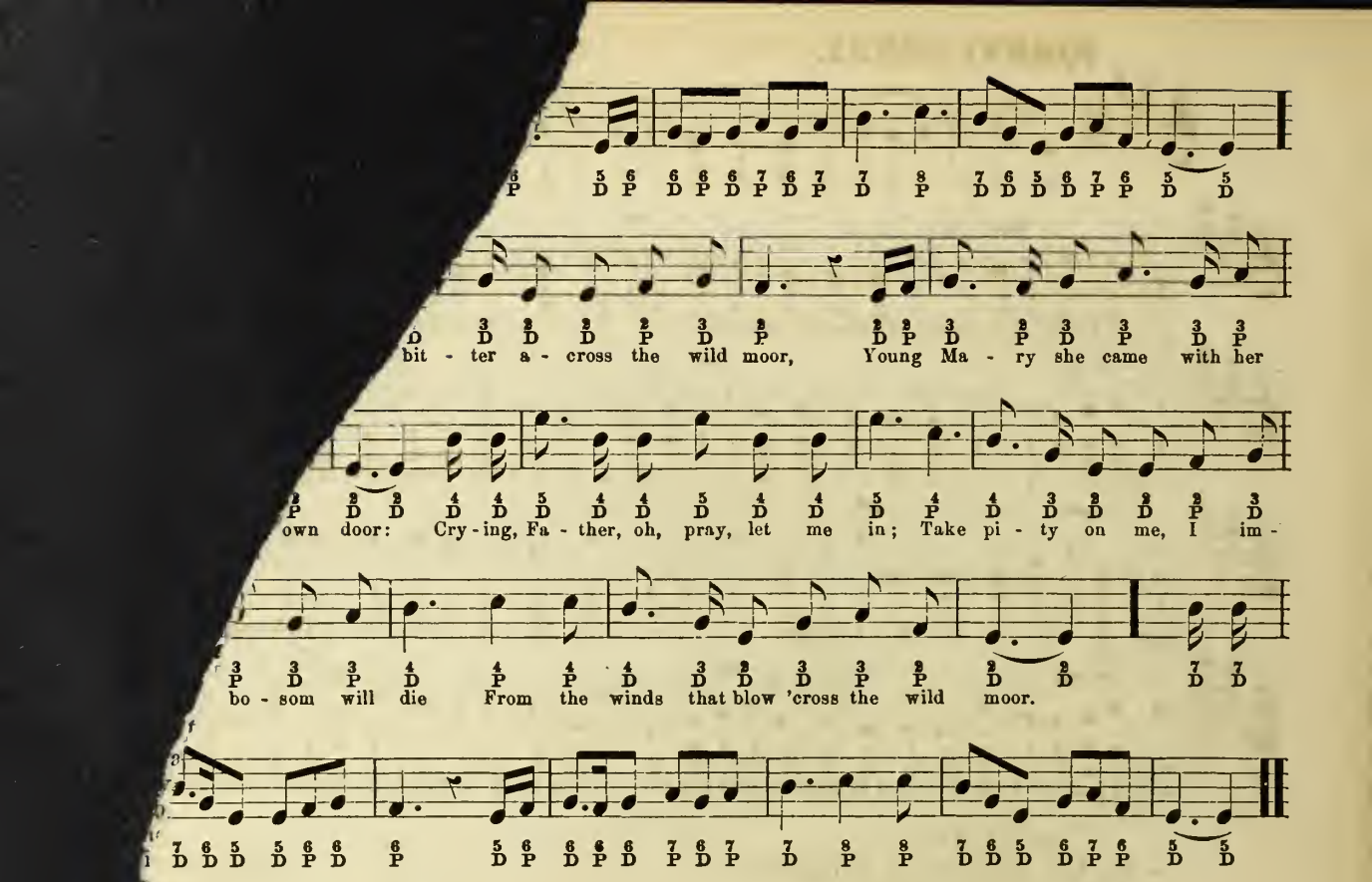
JOHNNY SANDS.



SECOND VERSE.

"For fear that I should courage lack,
And try to save my life,
Pray, tie my hands behind my back:"
"I will," replied his wife.
She tied them fast, as you may think,
And when securely done,
"Now stand," says she, "upon the brink,
And I'll prepare to run,
And I'll prepare to run."

All down
Now rar
To push hi
And she f
Now splashi
"Oh, save
"I can't, my a
For you have
For you have



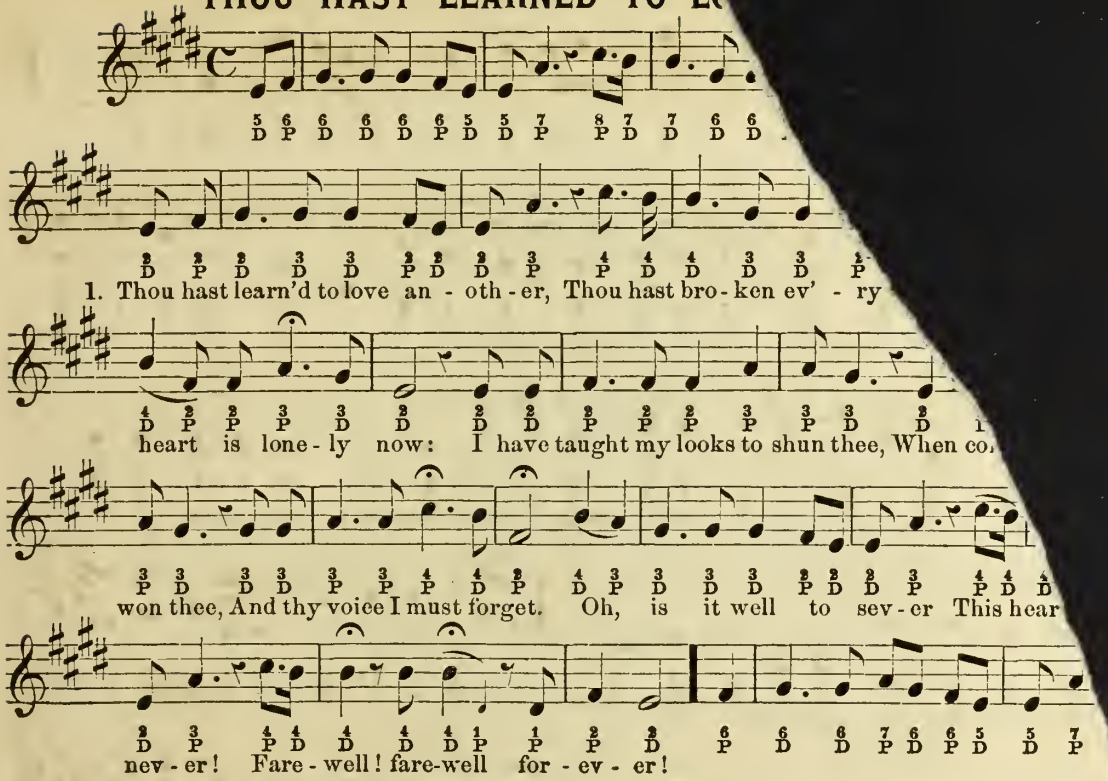
THIRD VERSE.

Oh, how must her father have felt
When he came to the door in the [illegible] !—
There he found Mary dead, and the child
Fondly clasp'd in its dead mother's arms;—
While in frenzy he tore his gray hairs,
As on Mary he gazed at the door;
For that night she had perish'd and died
From the winds that blew 'cross the wild moor.

FOURTH VERSE.

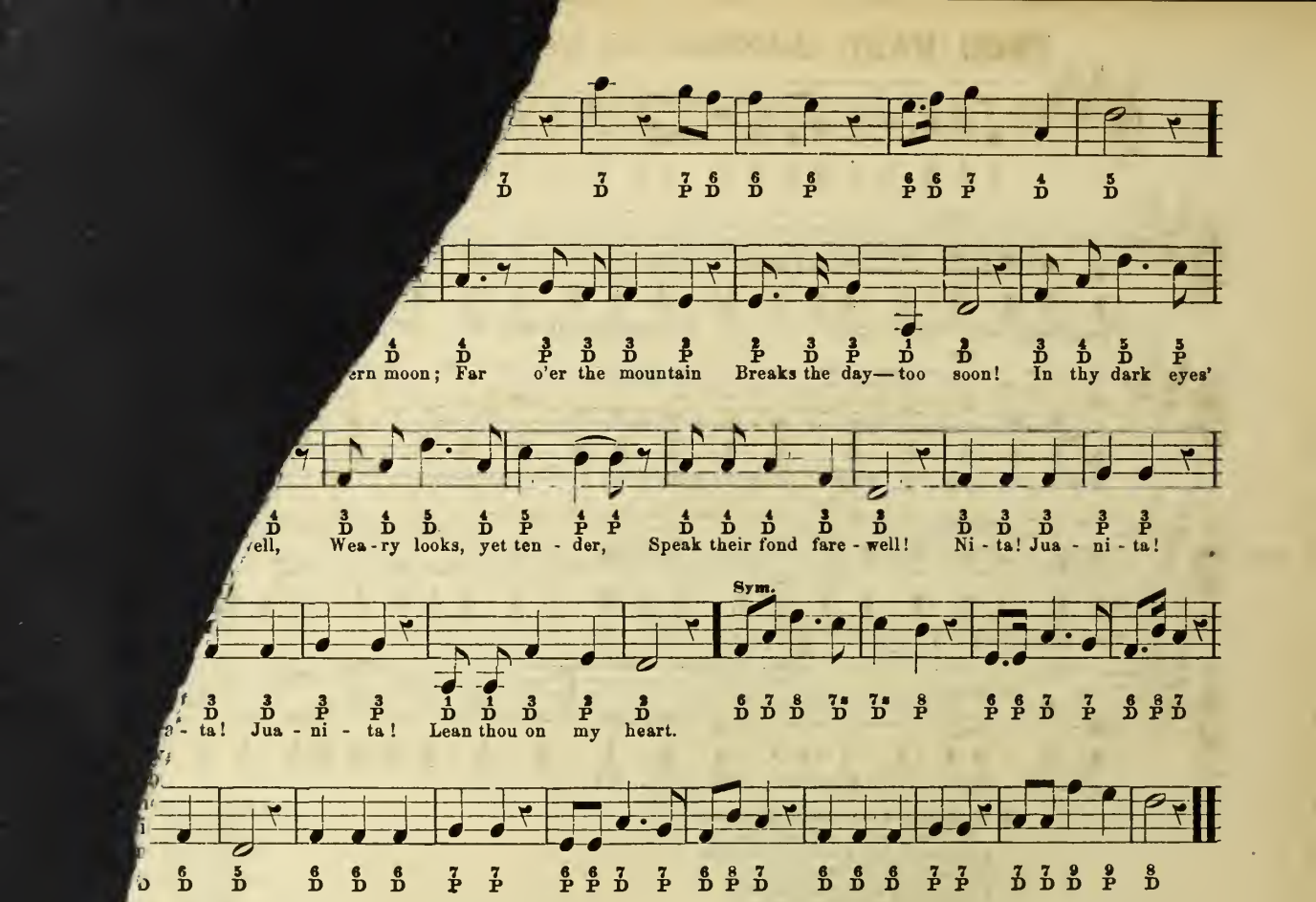
The father in grief pined away;
The child to the grave was soon borne;
And no one lives there to this day,
For the cottage to ruin has gone
The villagers point out the spot
Where a willow droops over the door,
Saying, "There Mary perish'd and died
From the winds that blew 'cross the wild moor!"

THOU HAST LEARNED TO L



2 We have met in scenes of pleasure,
We have met in halls of pride;
I have seen thy new-found treasure,
I have gazed upon thy bride:
I have mark'd the timid lustre
Of thy downcast, happy eye;
I have seen thee gaze upon her,
Forgetting I was by.
I grieve that e'er I meet thee;
Fain, fain would I forget thee;
'Twere folly to regret thee:
Farewell, farewell forever!

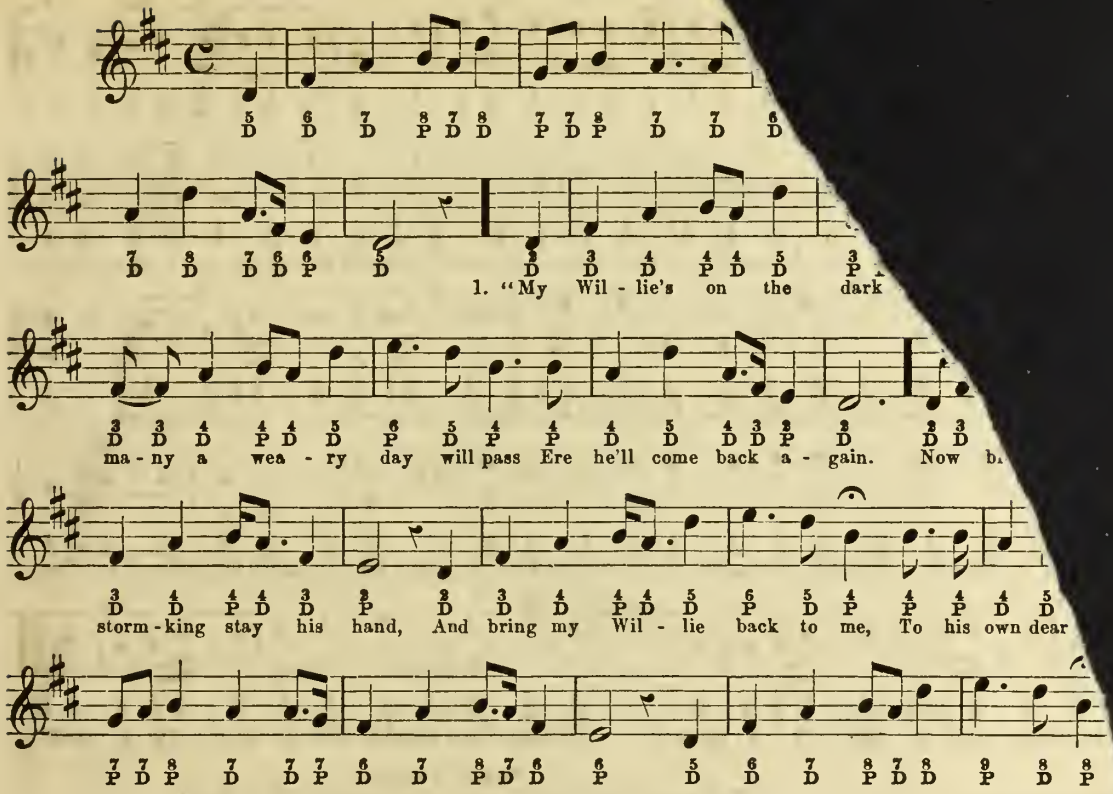
3 We have m
But I utte
Like a guilt
When thy
Thy looks we
And thy wo
How my traito
When I dare
Oh, woman's lov
And woman's pri
Life has fled when
Farewell, farewel



thy dreaming
like these shall shine again,
ylight beaming
ve thy dreams are vain,
thou not, relenting,
or thine absent lover sigh?

In thy heart consenting
To a prayer gone by?
Nita! Juanita!
Let me linger by thy side.
Nita! Juanita!
Be my own fair bride.

WILLIE'S ON THE DARK-BLU



2 "I love my Willie best of all;
He e'er was true to me;
But lonesome, dreary are the hours
Since first he went to sea.

3 "There's danger on the water now;
I hear the blondbills cry;
And moaning voices seem to speak
From out the cloudy sky.

4 "I see the vivid lightnings flash,
And, hark! the thunders roar.
O Father, save my Willie from
The storm-king's mighty power."

5 And, as she spoke, the lightning ceased,
Hush'd was the thunder's roar,
And Willie clasp'd her in his arms,
To roam the seas no more.

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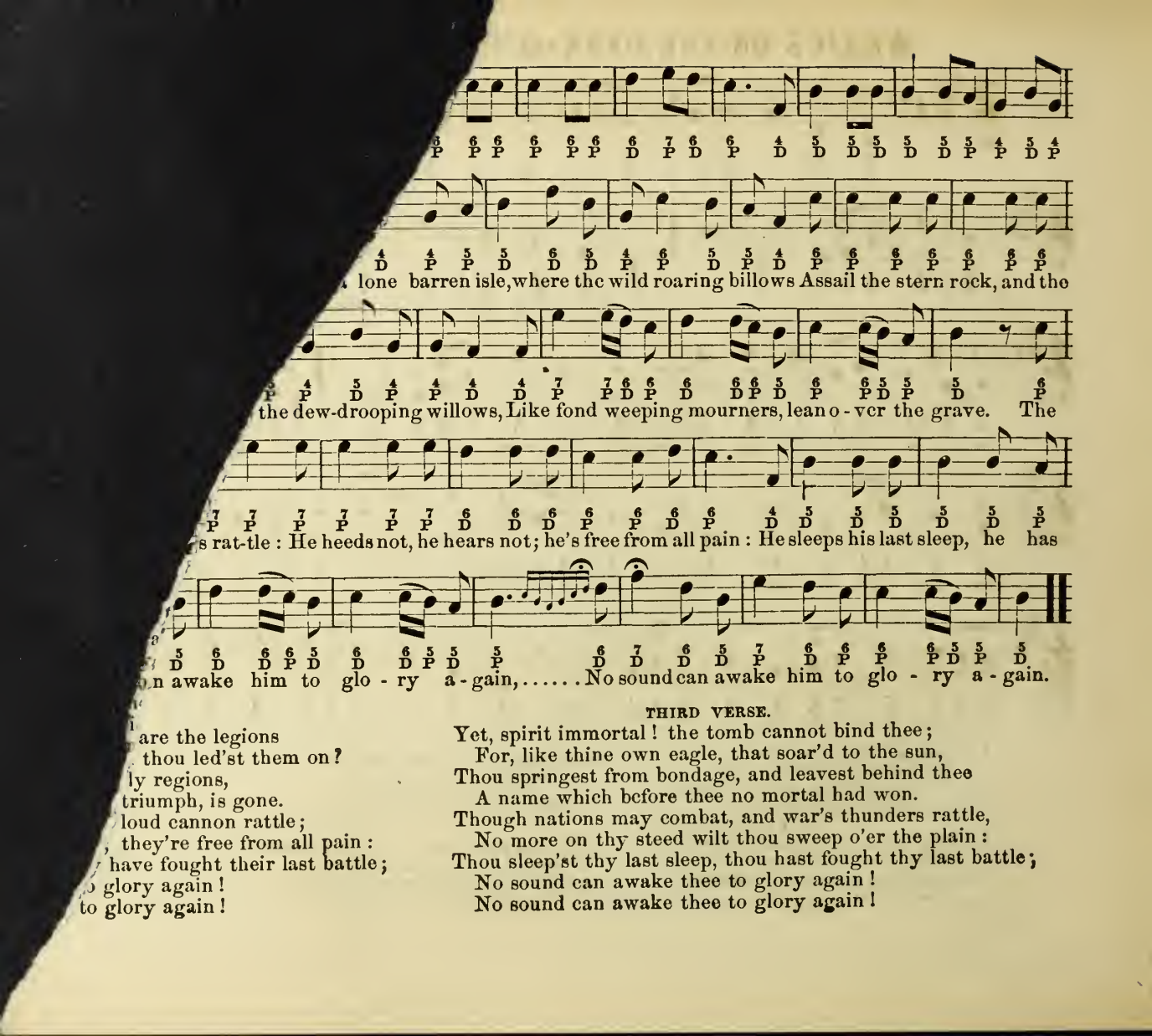
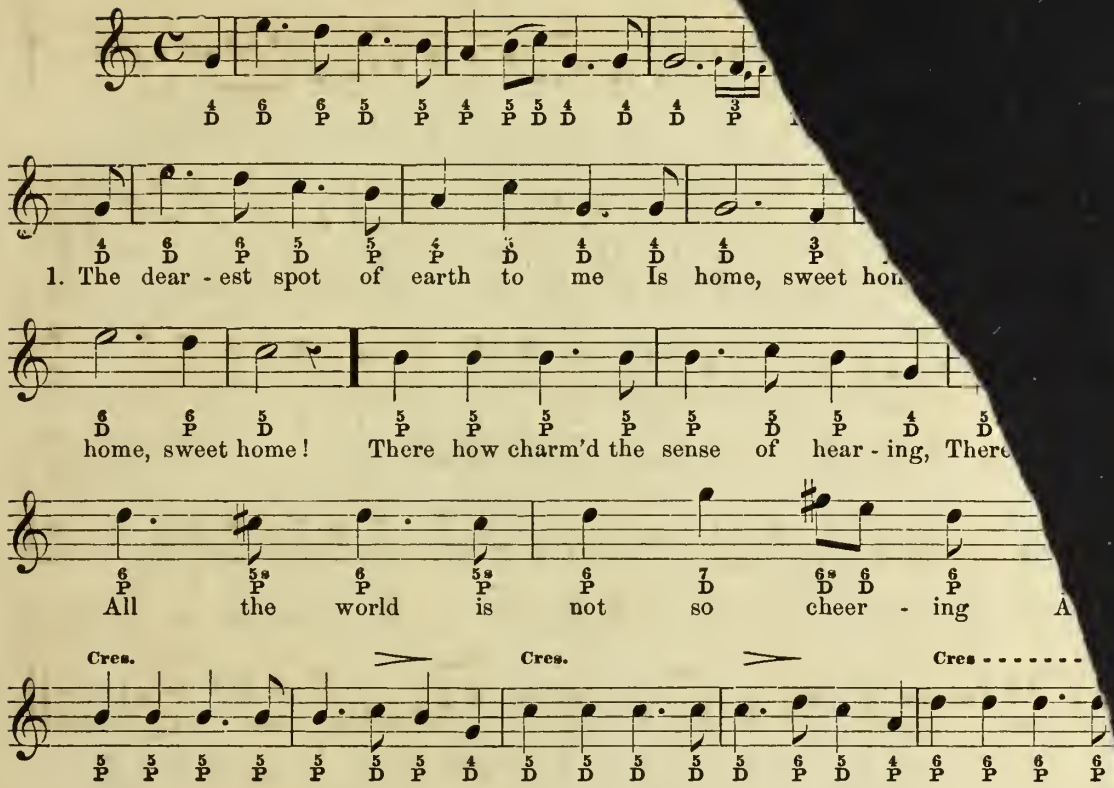


are the legions
thou led'st them on?
ly regions,
triumph, is gone.
loud cannon rattle;
, they're free from all pain :
have fought their last battle;
glory again!
to glory again!

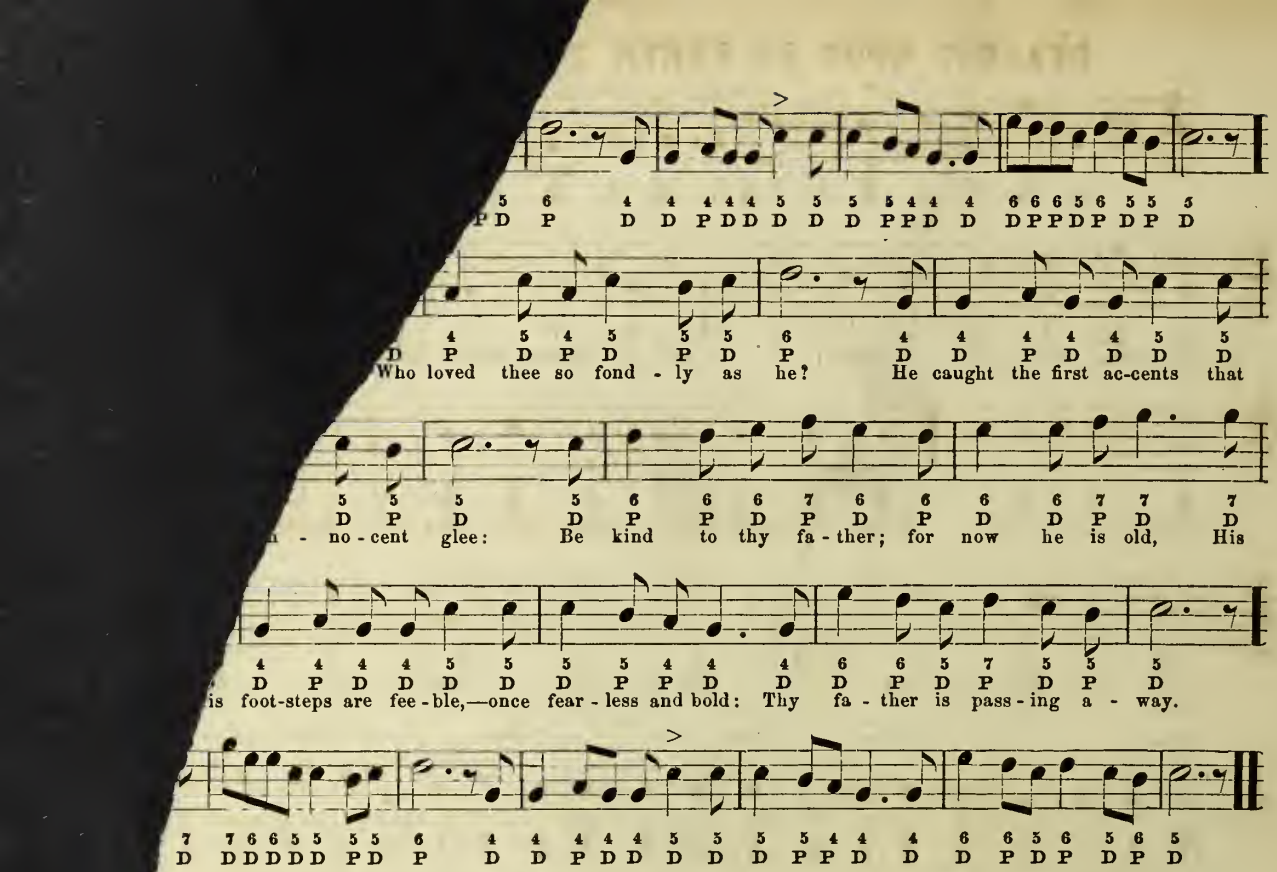
THIRD VERSE.

Yet, spirit immortal! the tomb cannot bind thee;
For, like thine own eagle, that soar'd to the sun,
Thou springest from bondage, and leavest behind thee
A name which before thee no mortal had won.
Though nations may combat, and war's thunders rattle,
No more on thy steed wilt thou sweep o'er the plain:
Thou sleep'st thy last sleep, thou hast fought thy last battle;
No sound can awake thee to glory again!
No sound can awake thee to glory again!

DEAREST SPOT OF EARTH T



2 I've taught my heart the way to prize
My home, sweet home!
I've learn'd to look with lover's eyes
On home, sweet home!
There where vows are truly plighted,
There where hearts are so united;
All the world beside I've slighted,
For home, sweet home!
The dearest spot of earth, &c.



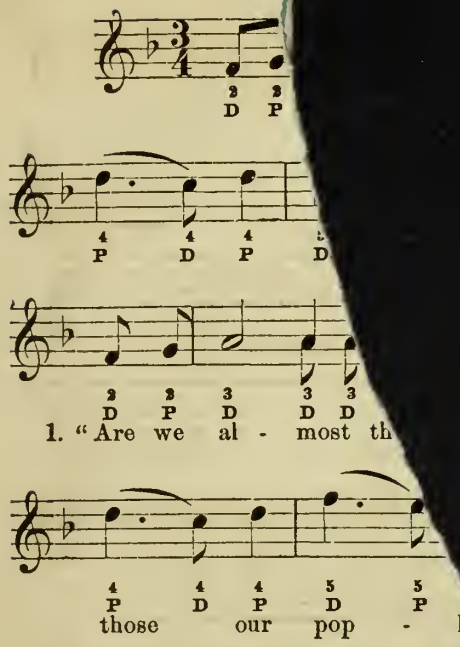
THIRD VERSE.

Be kind to thy brother: his heart will have dearth
If the smile of thy joy be withdrawn;
The flowers of feeling will fade at their birth
If the dew of affection be gone.
Be kind to thy brother: wherever you are,
The love of a brother shall be
An ornament purer and richer by far
Than pearls from the depths of the sea.

FOURTH VERSE.

Be kind to thy sister: not many may know
The depth of true sisterly love;
The wealth of the ocean lies fathoms below
The surface that sparkles above.
Be kind to thy father, once fearless and bold;
Be kind to thy mother so near;
Be kind to thy brother, nor show thy heart cold;
Be kind to thy sister so dear.

ARE



SECOND VERSE.

Then she talk'd of her flowers, and she th
Where the cool stream dash'd o'er the la
She thought it would soothe like a fairy spe
Could she drink of that fount when her fev

THIRD VERSE.

While yet so young, and her bloom grew less,
They had borne her away to a kindlier clime;
For she would not tell that 'twas only distress
That had gather'd life's roses in its sweet spring-time.

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